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# THE AUTHOR & JOURNALIST

OLD DIAMONDS IN  
NEW SETTINGS—

*By Chauncey Thomas*

HITTING THE TARGET—

*By Edwin Hunt Hoover*

TO WRITE TRADE  
STORIES—

*By Royal Roussel*

ONE MINUTE TIPS ON  
PLAYWRITING—

*Interview with Willard Mack  
by Harland J. Fend*

MAGAZINE PUBLISHING  
GROUPS—

*Literary Market Tips of the  
Month — Prize Contests —  
Trade Journal Department,  
etc.*

**April**  
**1929**

# THE AUTHOR & JOURNALIST

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THE PASSING of three standbys in the magazine field—*McClure's* and *Everybody's* as announced last month, and *Frontier Stories* this month, gives startling evidence of the fact that, so far as magazines are concerned, "In the midst of life we are in death." Amid the rapidly changing conditions of modern existence, it is difficult to foretell what magazine faces will appear on the newsstand racks a year, or even six months hence. When a fickle public ceases to buy a certain magazine or type of magazine in sufficient quantities to justify its distributon, its death knell is sounded.

Behind the suspension of *McClure's*, *Everybody's* and *Frontier Stories*, a deeper significance may lie. The first two were survivals from a former era of magazine publishing. Both had tried out several changes of format and policy. Originally they were general magazines featuring fiction, articles, and poems, of all types. After numerous vicissitudes and changes of ownership, *McClure's* wound up as a young man's magazine and *Everybody's* as an all-fiction publication in the adventure field. *Frontier Stories* did not pass through such marked vicissitudes, but its name was changed from the original form, *The Frontier*, and the original fic-

tion policy, while fundamentally unaltered, was greatly modified in its efforts to find a sufficiently large supporting public.

Generalities usually are dangerous, but on the whole it seems to be the experience of publishers that if a magazine experiences a marked falling off in popularity, or perhaps fails to attain popularity at the start, it is better to drop it, title and all, than to experiment around in an effort to make it something other than originally intended. This has been the policy of several leaders in the modern-day magazine publishing field. It means that a magazine property has become a much less stable thing than in the old days, but under present conditions it seems to be much easier to establish a new periodical and try it out than it was twenty or thirty years ago, when—instead of bursting into full-fledged bloom upon the market—magazines evolved by slow growth from small beginnings.

From the writer's standpoint, the rapid evolution of new types of periodical, and the rapid passing of old markets, means just what it did in the evolution of life on the planet. Only those who possess chameleon-like powers of adaptability to new requirements and new conditions will find themselves, in the long run, among that group of the fittest who survive.

MANY REQUESTS have been made for an authoritative list of newspapers that buy spot news, feature articles, and other material from free-lance writers. In response to this demand, THE AUTHOR & JOURNALIST editors have prepared an elaborate questionnaire which has been sent to all leading newspapers in the United States. It is too early to state as yet what response this questionnaire will bring, but replies are beginning to come in as we go to press, and the results will be published as one of the important features of the May issue.

It is our hope that this newspaper "market list" will prove sufficiently complete to take its place with other important directories of THE AUTHOR & JOURNALIST—the quarterly Handy Market List of Periodical Markets, the annual Handy Market List of Book Publishers, and the annual Handy Market List of Syndicates. At any rate, the results will be given to readers next month.

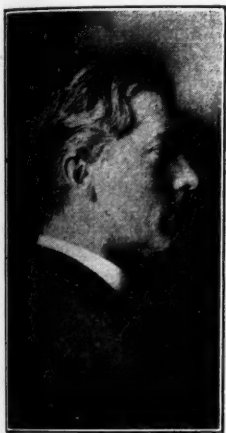
A CORRESPONDENT REMARKS, anent the scathing comments of Fannie Hurst on the wood-pulp magazines, as quoted in our March issue of THE AUTHOR & JOURNALIST, that Miss Hurst was "discovered" by a wood-pulp editor, Bob Davis, and that it is on record that her first stories appeared in *Argosy All-Story*.

CHARLES J. FINGER of Fayetteville, Ark., publisher of *All's Well*, and winner of many distinguished honors in literature, has been announced as winner of the \$2000 prize for a juvenile story awarded by Longmans, Green & Company, in a competition closing December 31. The winning novel is entitled "Courageous Companions."



## Old Diamonds in New Settings

BY CHAUNCEY THOMAS



CHAUNCEY THOMAS

AFTER reading an acre of articles during half a lifetime on "How To Write," the summed impression on my mind is that most of the authors are trying to get something for nothing. Like a boy trying to avoid work, they work harder avoiding it than if they would do it. They write all about and around it. They stress the instrument and forget the music.

Speaking of the short-story alone: There are three kinds: Character, Atmosphere, Plot. When a story contains all three elements to the necessary and sufficient limit, then it is a masterpiece. Style is desirable, but not essential; it is an ornament, not a necessity. Some of the greatest pieces of fiction are like broken Greek statues.

The personality of the writer is everything, for all there is to any art, be it writing, painting, music, speaking, is impressing one's own personality on the public, like a stamp in wax, or in iron. When one must sign one's work, then there is something lacking. A great piece of work is unstealable and unkillable; whether it be in ink, paint, stone, or sound matters not. Who can steal from Hamlet, the Flying Victory, or The Moonlight Sonata?

The scenes, facts, plots, the very words themselves, are but the means we use; they are not the story itself. The same story can be told in a thousand different ways, put in ten thousand different places. Again it

matters not. Every story ever written has been told a million times.

Stories are numbered by the emotions they arouse, such as love, fear, laughter, pity, envy—there are not many. These emotions are the same in Alaska as in Africa, at deepest sea or on a mountain top. Time does not stale them, though the variety of their telling is infinite. Nor does race alter them, nor the stories about these emotions, except in the setting. Liberty is as dear to a Chinaman as it is to a Negro. The Prisoner of Chillon is the prisoner in the Tombs.

There is no such thing as a new story, but there is always a new way to tell an old story. There is no such thing as a new diamond; altering the setting of that diamond in no way changes the diamond from what it was yesterday or yestereon. When one confuses the setting with the jewel itself, then comes the troubled mind of the learner.

FOR example, here is one of the oldest stories in the world: A girl out of money, nothing to eat, no place to sleep, walks into a store seeking work. There is no place for her, so, still standing in the customers' aisle, she begins to arrange the tossed-over articles of the notion counter. The woman clerk behind the counter is pleased and in gratitude helps her to attract the attention of the floorwalker. The girl allows the floorwalker liberties and gets the job. She thanks the other clerk for her assistance. You will find it in the Bible under the title "Ruth," in the personal history of a recent reigning empress or of a Hollywood star, or in some store where they sell buttons. Change the Persian wheat field into a Chinese sampan, an English court, or the corner of Main and Broadway, as you wish, the story remains the same.

Nor is this all dreaming; 'tis possible for the moderate pen. Pardon my own work, but I know it best, so will use it here for illustration. "The Snow Story," "Manitou," and "The Spire," two of which appeared recently in *The Golden Book*, are the same story. In all three I use the same characters—two men. In each story the conflict is between Man, another Man, and Nature. In two of them they fight over gold, in one over a woman. In one I use snow, in one fire, in one gravity—simply different attributes of Nature. I think I shall, sometime, "When the sign is right," as the Indians say, write the same story again, simply by throwing the same two men naked into the open sea, and thereby use water instead of snow, fire, or pull of earth. Incidentally, I used the selfsame tug of gravity as in "The Spire" in "Six Pounds Short," also republished recently in *The Golden Book*. That I know nothing of the sea matters not; I know water, and a cupful tells me as much as an oceanful. Every one of Conrad's stories can be put on the desert. It needs only heat to melt Jack London's Yukon to the Amazon, and his story will not change in the least—any more than changing the diamond from a gold to a platinum setting changes the diamond.

**T**HERE are only a few jewels, there are only a few stories, but the fashion of their setting changes ever. I will guarantee to take any "Western," picked at random from the newsstands, set it back a thousand years and slip it half way around the earth to the Tartars of the steppes, merely by changing words—mostly nouns and verbs—without disturbing their arrangement. "Custer clapped his Stetson on his head, leaped his broncho over the coulee, and as the Sioux chief came at him with leveled buffalo spear, flashed out his Colt .45 and shot him through the war bonnet." This easily becomes, "Bato clapped his sheepskin on his head, leaped his horse over the brook, and as the Goth came at him with leveled lance, flashed out his sword and split him through the helmet." The incidents are

identical; one can put them when and where one wishes. Or let us put it on the streets of New York: "The cop clapped his helmet on his head, leaped the gutter, and as the dope-head came at him with leveled knife, he jerked out his nightstick and cracked him over the noodle."

Or again: "She got stuck on me 'cause of dem knockouts I pulled, and I was soft on her 'cause she sure did like 'em," . . .

"She loved me for the dangers I had passed.

And I loved her that she did pity them."

The Mauler and the Moor tell the same story. There is no need to look for stories. Shakespeare tells more than you can ever rehash in your lesser words. There are a thousand stories in every kitchen.

"My life would make a book," is a remark that gives me the itch. My mental silent reply is that anyone whose life would not make a library should have been put in a sack and drowned before he had his eyes open.

"I'll tell it to you, you write it out, and we'll go halves," was never said by anyone who had the slightest conception of writing. "We will organize a steamship company; you furnish the ships and I'll furnish the ocean," is its equivalent. If writermen were not such gentle folks there would be more murders.

The important thing is not what you write, but how you write it.

**F**AILURE in writing comes mostly from two sources, lack of inborn talent, and from trying to get something for nothing—trying to make the setting disguise glass. A diamond is a diamond no matter where or how it is set, nor how crudely. Brass or gold, lead or platinum, cannot alter it. And it is the same with a story—if you have a real story and not an empty box of words.

Long ago I wrote this in my dictionary, and this is my message if I have a message:

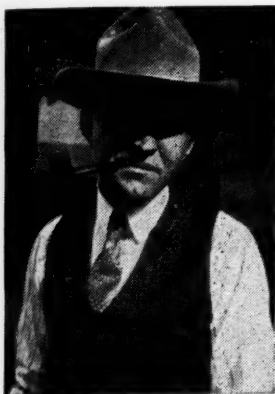
Be accurate and clear,  
Simple and sincere.





# Hitting the Target

BY EDWIN HUNT HOOVER



EDWIN HUNT HOOVER

HOW good is your aim?

Sportsmen, after they have gained a great deal of experience, are able to determine with some accuracy whether their marksmanship or defective sights are responsible for a missed target. The same ought to apply to authorship—and does, to a more

limited extent. Yet it is no uncommon experience for veteran producers of fiction to “miss” their regular markets with stories that look, to them, like “sure fire” hits; and when they shoot these stories at other markets in the same general class, they also fail to record bulls-eyes. Sometimes a friendly editor will write: “This doesn’t register with us because—so-and-so.” If the reason given is the only objectionable feature, the author can probably adjust his sights and revamp his yarn so that it will “ring the bell.” If there is some other angle—or several angles—that the editor overlooked mentioning (or was too polite or too busy to comment on) business will continue to be rotten, with the perspiring writer muttering anathemas against editors who don’t know their own stuff when they see it—or else have changed policy over night without advising contributors.

In the majority of cases, the editor will write a “regular” that “it doesn’t hit us hard enough”—to avoid argument and misunderstanding—when he has to turn down a manuscript. Or, maybe, “We’re over-bought on this type,” or “This seems to be better

adapted to the all-fictions,” or vice versa, according to the sort of magazine he’s running. None of these messages will aid the writer in his effort to determine whether he is shooting too high, too low, to the right, or left.

Several authors, when they can’t “get the range” with a story that has missed several times, have formed the habit of reviewing yarns of their own which were printed in the publications that rejected their latest offering. A careful analysis frequently shows wherein the “dud” was shooting at some other mark than the one intended. But a great many authors don’t go to this trouble; or else they are too busy turning out something new.

SOME time ago an author—who is an author!—came to THE AUTHOR & JOURNALIST with a story that had been all over the country hunting a home. He conceded freely that something was the matter with it, but admitted that the yarn was a sort of pet of his and that he probably was afflicted with mental astigmatism which blinded him to its faults. Black—we’ll call him, because that’s not his name—had been appearing in *Saturday Evening Post*, *Adventure*, *Short Stories*, *Frontier Stories*, *Collier’s*, *Liberty*, and several other publications of varying requirements and exacting standards. He never made a pretense at “fine writing,” but his stuff is noted for its vitality and punch. Black is versatile and observing. He can portray a character in such a manner that the reader feels intimately and personally acquainted with the fiction picture. He can depict a fight so vividly that you feel bruised and sore, in sympathy with the hero—or villain. With equal facility he can dramatize a business episode and make it fascinating. He is able to give you a vicarious thrill with a love story, too.

Black had sent his manuscript first to *Saturday Evening Post* because it had a business theme—also, probably, because he thought it might bring home a nice check!—and it came back with a notation that it was too romantic (the sentimental phase revolved around a South Sea maid with allurements); *Short Stories* thought it had too strong a business aspect for an all-fiction public; it “didn’t connect” with *Adventure*, and the other editors made vague excuses of one sort and another that meant nothing to the bewildered writer.

The truth of the matter was that Black had written an introductory of two thousand words that would have delighted *Saturday Evening Post* readers with its meticulous characterization and careful delineation of background—but would have been much too slow for *Short Stories*. On the other hand, he described a fight that would have appealed to *Short Stories*, but the conditions of this battle were so circumscribed by economic atmosphere that it was thematically S. E. P. material. Again, the seductive South Sea maiden was an ingredient that practically tabooed it for both markets and gave the *tout ensemble* a *Snappy Stories* flare.

In other words, Black had used a “scatter-gun” and aimed, in a general way, at a variety of markets—and missed ‘em all! He “had” practically everything in the story—love, intrigue, violence, virtue, villainy, business, politics—but he had, unfortunately, put the accent in the wrong place. Or—to return to the simile—he had mixed the ingredients, when preparing his ammunition, in the wrong proportions, and caused a “back-fire.” What Black actually had was a collection of material that would work into three or four good yarns, written in a style that would have been acceptable to only one or two magazines out of the whole list to which he was a contributor. Oddly enough he couldn’t see the defects until they were called to his attention.

On the heels of this manuscript came two others from writers of hardly less renown. Both had so nearly the same flaws as were contained in Black’s story that the coincidence was noteworthy.

The moral is: If you are shooting at a magazine that favors economic or political themes, don’t overbalance subject-matter with romance; and if you are aiming at a public craving adventure, don’t delay in pro-

ducing the action; and if your target is a sedate publication with Mid-Victorian standards of ethics, it’s not a good idea to devote much space to 1929 jazz morality.

ANOTHER example of “mental astigmatism” is contained in a manuscript that has its sights levelled at the “rough-and-ready” class of publication. The central character is a man of small physique who finds himself surrounded by large men of fighting proportions and instincts. Being weak physically, and the author having regard for consistency in characterization, the hero permits himself to be slapped around by one after another of the villains. His brain-work is faulty and, not having an overly courageous heart, he fails to devise or execute any scheme for the confusion or thrashing of his enemies. At the climax, the heroine leads him to safety in flight. The denouement shows the couple in love with one another and making plans for matrimony. The author was consistent all the way through in allowing his hero to be the harrassed underdog, but it doesn’t seem that any girl—especially in fiction—would succumb to his masculine charms when, time after time, he looks on while she is being insulted by the villains, timorously vocal but physically dormant, finally solving his difficulties by dodging the issue entirely and escaping under the girl’s leadership. A little ingenuity and imagination—plus a desire to sell the manuscript—resulted in a manly hero with a reasonable amount of valor whose mind and fists co-ordinated plausibly and effectively; all this without changing the basic situation or background.

Worthy of mention in this connection is the literary “marksman” who shoots with both barrels. Perhaps he aims at one of a group of publications wherein the requirements are practically the same. One of this group wants mystery, another “Westerns,” a third romance, and a fourth action. The seasoned writer can devise a story that “soft-pedals” the love element—but it’s there nevertheless; he writes it in a Western atmosphere, incorporates mystery and has an action climax. But he has to be careful that, in his anxiety to hit with his romance, he doesn’t overdo it for the purposes of the distinctly “Western” magazine that wants little of the tender sentiment; and he has to stalk cautiously lest he burden the plot with action at the expense of mystery.

There's no use going after elephants with a .22 caliber rabbit gun, either. And the same applies with reverse English. The more important magazines that publish in the general field can't be bothered by trivialities; on the other hand, the less important magazines don't hesitate to shoot back stories that deal with weighty themes—stories that would be heavy artillery on the proper hunting grounds. The big fellow will brush off the small-calibered assault with a rejection slip, and the little fellow, though he may be a trifle staggered by "big game" ammunition, will, nevertheless, continue on his way undisturbed.

And while the author is shooting, it should be remembered that the editors are under fire from another direction—the reading public. It frequently happens that a story is acceptable, sees print and, much to the disappointment of all concerned, goes down, wounded unto death by readers who have been buying the magazine since time immemorial. Since these ultimate consumers of fiction ammunition are the ones who supply the sinews of war for the publishers, their clamor must be regarded with attentive ears. Consequently we have our "Target Coupon," the "Reader's Choice Cou-

pon," whereat and whereby the reading public does its shooting. The author who scores "bulls-eyes" on the same target with readers becomes a "sharpshooter."

A WRITER, one of whose manuscripts went down under this test by fire, analyzed his ammunition carefully and could not discover anything wrong—he had "hit" with the same story in a market almost identical in its requirements to the one he had missed; he examined his "sights" and found them about as usual; but when he studied his style, he saw that he had taken "offhand aim"—with a humorous slant on dramatic material. So he attempted nothing fancy the next time. He loaded up with good old reliable drama, and thrills, and tamped them down with the dynamite of hectic suspense, placed his "rifle" in the groove of conventionality, aimed carefully and pulled the trigger. The bell rang and accolade showered down from editors and public alike. The second story was "mechanical" in the sense that the author had taken a "pot shot" at a fixed target instead of being a true sportsman and bringing down his game with "open style" marksmanship; but if everybody was content with the result—what's the odds?

## To Write Trade Stories, Look at Your Subject From the Inside

BY ROYAL ROUSSEL

Editor, Universal Trade Press Syndicate

WE were seated in the Broadway office of an editor whose magazine, published for the retail garment field, is one of the best sellers among trade publications, and we were talking about free-lance writers.

"It's hard as the devil to get the kind of stuff I want from anybody but a staff man," he complained.

"What's the matter with most of the free-lance stuff?" I asked.

"I'll tell you how it is," he explained.

"When the average free-lance writer goes around to a business house to get a story, he almost invariably makes the mistake of looking at the subject from the spectator's

point of view. I mean he looks at it from the *outside*. That's not the proper angle at all. To write a good story for a business magazine the writer has to see his subject from the *inside*. He has to get down in the works and see what makes them go around. He should remember this: The potential audience for his story is composed of persons who are making a living in the business about which he is writing; and his job is to tell them something new or unusual about their own work. Think about that for a while and you will see that it's a pretty large order for any writer."

For a long time I had, as an editor, been casting about for a concise definition of

what's wrong with so many trade stories, and it seems to me that my friend's pet grouch is a bell-ringer. Let's look a little closer at the point he makes.

At the first glance it might seem that those two viewpoints—the outside and the inside—are clearly labelled and easily distinguishable. That's a mirage that fools many a writer. They aren't. Those two viewpoints are not easily distinguishable, and it seems to me that it's one of the easiest things in the world to get hooked in by the spectator's viewpoint, honestly believing all the time that you are going full-steam on the true course. The fact is that your reportorial instinct is very apt to lead you astray at a time when your analytical facilities should be at the helm. Eager—as we all are—to report your reactions to things that you have seen or experienced, there always is a chance that you will turn out a newspaper story instead of a trade-paper story. And there's all the difference in the world between the two.

The reportorial, or newspaper story, tells what occurred. The analytical, or trade-paper story, tells how certain things *were made to occur*. Or, to put it another way, the newspaper story reports results while the trade-paper story explains the agencies that produced those results.

Like a girl in a garden of beautiful flowers, the reportorial story skips about, plucking the fairest and most interesting blossoms. But the analytical trade story is of a more curious nature, and it must dig down to the roots and determine what agencies developed bushes that could produce such gorgeous flowers.

**P**ERHAPS we can illustrate the difference between the two types of stories. Let us say, for example, that the Mammoth Department Store is to conduct a sale in its piece-goods department, and the event is to be written up for a magazine circulated among department-store people. On the day of the sale you visit the store, find the piece-goods department jammed to the gills with women eager to spend their money, and you proceed to grind out this story:

Before the doors of the Mammoth Department Store were opened on the morning of March 14, a huge crowd had gathered to take advantage of a sale in the piece-goods department. The line extended half a block from the entrance to the building, and when the doors finally were opened there

was a wild scramble among those eager to have the first choice of the merchandise which was being offered at reduced prices.

Throughout the day the department was as busy as a circus lot. Women, their arms loaded with packages, scurried from counter to counter, while all about there was the hustle and bustle and hubbub of rush business.

After the doors were closed in the evening and the last customer had disappeared, exhausted sales-girls turned in their reports and it was revealed that the department had virtually been swept clean of the merchandise included in the sale. According to Mr. Ernest Jackson, manager, it was the most successful sale in the history of the department.

**Y**OU polish off the story, mail it—and it bounces back from the editor like a rubber ball. Perhaps, instead of a *what* story he wanted a *how* story, more along this line!

With more than \$10,000 worth of dress linens on the shelves of his department which were moving slowly, Ernest Jackson, manager of the piece-goods department of the Mammoth Department Store, determined to put over a one-day sale which practically would clear the department of the old stock and make room for the season's new merchandise.

His first move was to decide upon a day when it would be most convenient for the average housewife to be "in town"—a day when a great many more women than ordinarily would be in the commercial district. He decided on a Wednesday—the only week-day when local theaters have matinee performances.

Hundreds of women set aside Wednesday for a day in town, for shopping and the theater, he explained, and they arrange their household duties so that they can be absent from home.

Having decided upon a day, Jackson's next thought was advertising. His department's mailing list gave him 5000 names for direct advertising in the form of a letter announcing values to be held at the sale, and to these he added 500 names from the list of the sewing machine department; because, he explained, a woman who is interested in sewing machines probably is interested in dress-making and therefore piece goods. He also used three half-page newspaper advertisements during the week prior to the sale.

On the day before the sale, Jackson's department was closed at noon so that it could be prepared for the cut-price event. All goods included in the sale were placed on tables and counters and were grouped according to price and pattern in order to facilitate sales work. A plush rope was arranged across the entrance to the aisles.

On the day of the sale an attendant was placed at the entrance to the aisles. He allowed but fifty customers in a group to pass the rope barrier and



the flow into the department was controlled in such a manner that the usual bargain rush at counters was avoided. Sales-persons were able to handle their work faster and more efficiently, and customers were given better service all around.

The sale practically cleaned out all of the slow-moving stock, Jackson stated.

**F**OR the sake of space, both example stories have been boiled down; but I hope the difference between them is apparent. The first skims the surface of the event; the second makes a trip behind the scenes and tells something of the stage-work that the spectators do not see.

The more experience I have with trade stories, the more I come to value an outline of some sort for a writer. As I believe I have remarked before, our reportorial instinct is tricky; also it is a nature-given agency. The analytical facility so necessary to the trade writer does not usually come naturally, but must be cultivated. So I see a real value in outlines, or story charts, which will remind us to keep on the right track.

Not so long ago I was discussing with an editor the preparation of some stories about successful departments in men's-wear stories. As he stated emphatically that he wanted only stories that contained plenty of useful facts, I took the precaution of drawing up an outline of questions which I hoped would give me the information necessary for the writing of the kind of stories he specified. On a dozen or more occasions I used the chart with pleasing success, and I am copying it here without any alterations. We will call it, *How To Get At the Facts Concerning a Successful Department or Store*.

#### VOLUME OF BUSINESS

In what percentage has business increased in the period to be covered by the story?

What are the featured articles?

What are the staple articles—the reliable, steady sellers?

#### SPECIAL EVENTS

Are seasonal sales featured?

Are there any annual or otherwise "regular" sales events?

What is the attitude toward special sales?

What kind of advertising for sales, and how much?

#### REACHING THE CONSUMER

What kind of regular newspaper advertising, and how much?

What kind of direct advertising and how much?

How much importance is placed on window displays?

How much importance on counter, or inside displays?

#### SALESMANSHIP

What training is given clerks?

How is one department "tied-up" with other departments so that customers are referred from one to the other and more business created?

#### OPERATING EFFICIENCY

How are expenses held down in all departments and phases of the business?

#### EFFICIENCY IN BUYING

How do buyers study markets and gauge local demand for certain merchandise?

#### MERCHANDISING EFFICIENCY

What are the advantages of the location of the department or store?

**I** DON'T say that the foregoing is a perfect chart, nor do I say that it can be utilized on all types of stories. I do say that it helped me remarkably well on the stories I spoke of, and I do say that when a writer has obtained the answers to the chart's questions he has the fundamental material for a good trade story and the elaboration of it into a story is, comparatively speaking, a detail.



## HOW TO LEARN ENGLISH

Before Konrad Bercovici came to America in 1916 as an organist he had never spoken English. When this fact was brought out recently in connection with the publication of his "Alexander," a biography of Alexander the Great, Bercovici was asked: "How did you learn English?"

"I got a copy of 'The Way of All Flesh,' by Samuel Butler," answered Bercovici, "and memorized it word for word."

"How did you come to pick out 'The Way of All Flesh'?" he was asked.

"Somebody told me it was a good book."

# One Minute Tips On Playwrighting

*As given by the noted playwright, Willard Mack, to*

HARLAND H. FEND



WILLARD MACK

OF LENGTHY and exhaustive and even middle-weight treatises on playwrighting, there are literally hundreds.

He who would keep abreast of them and read them all would certainly be far too busy ever to have time to sit down and try to put his accumulated theories into practice in the

actual writing of a play.

Here, then, is a quartet of one-minute tips on the writing of a play, from a man who has written over sixty successful ones in the past thirty-five years.

They were given to me by the playwright himself when he was making a personal appearance, before vaudeville patrons, in a one-act version of his famous melodrama, "Kick In," and I, a humble attache of one of the theaters in which he played, ambled backstage to query the noted dramatist about the writing of a play.

These hints were handed to me in just about one-minute doses, in the short waits while Mr. Mack was in the wings, listening for his cue, or just after he had come off stage at the completion of his act and tarried to see that the property man stowed away his props and effects as they should be.

So the hints are necessarily brief and I have divided them into sections the "reading time" of which is about sixty seconds each.

## FIRST—

Get a definite plot. For this, read consistently the daily papers. The big news

services handle more plots in a week than Belasco does in ten years.

No matter what you wish to write about, from an uprising in East India to a murder mystery in Kankakee—I advise you again to read the daily papers.

If you live in a small town, your first investment, after buying pen, ink and paper, should be a subscription to one of the big New York dailies, including those weighty Sunday editions which are a veritable goldmine of the bizarre and unusual in plot suggestions.

But don't pass up the home town paper, either. The plot for the world's greatest drama may rear its head just around the corner from you.

In any case, read the papers, select an incident that appeals to you and set down a tentative list of characters.

## THEN—

Having seized upon a plot from the daily papers, take those people directly involved, then create four or five more characters—people who did have, or could have had some direct bearing upon the lives of the principals. Perhaps the plumber who was at the house the day before the murder; the butcher at the corner, or anyone who might possibly be connected with the plot.

Now write down your cast. In the course of the play, though, be careful to introduce them singly, reserving their entry into the drama in such spots as they will fit best. Never introduce more than one third of your cast in the first act.

Save at least one character (whom you have discussed but not seen) until the last act. Set down in the first act only such incidents as promise a future, but do not expose too much of what is in your mind in act one.

The managers' desks in New York are cluttered with plays whose first acts prom-

ised too much and whose second and third acts didn't bear out that promise!

Now—

You have a skeleton of plot and your list of characters. This is the material for your first act (which is really nothing more than an introduction to the characters).

But you will need to give much more thought to act two. The most helpful hint I could give an aspiring playwright, in this respect, is this: always begin your second act with comedy.

You have, if your first act is successful, worked up to a good climax. Therefore you should begin your second act with comedy so as to relieve the tension of your audience.

And these comedy episodes should be played by unimportant characters. You cannot create a character who arouses shrieks of laughter in the early scenes and expect him to play a serious role at the climax.

Open your second act, therefore, with comedy and with minor characters participating in these scenes. For instance, a butler, the gardener or chauffeur or maybe a governess, but someone incidental to the main story.

FINALLY—

Assuming that you have a first act which sketches a promise of the drama to come and a second act in which that promise is

but half fulfilled, we now arrive at the big scene of the play, the third act.

A good last act can save a play and frequently does, because audiences are prone to remember that particular bit of drama with which you finish your play.

In this third act you must wind up every loose end of your story, leaving nothing unexplained to confuse the audience. If it is a murder mystery play, for instance, your second act should accuse some innocent person, leaving the final act in which to explain the mistake and arrest the guilty one.

Above all, don't hurry your last act. Keep up the suspense until the last possible moment, allowing yourself just time enough to make all necessary explanations and to let the characters bring the story to a natural and convincing conclusion.

\* \* \*

I can hear dozens of voices raised in contradiction of some of Mr. Mack's premises as outlined above; especially concerning the number of characters to be introduced in the first act or the matter of beginning your second act "with comedy."

You may point out half a hundred exceptions to these rules in the plays presented on Broadway during the past six months.

Nevertheless the fundamentals as given above are authoritative, inasmuch as they are the framework upon which Mr. Mack has hung dozens of dramatic plays and sketches, which resulted in a merry jingling of coin at box offices throughout the land!

## LAMENT

BY BERT COOKSLEY

THROUGH all these years you've been my Great Desire,  
O rare and exquisite sublimity;  
You've been the warmth within my heart's own fire,  
The bed within my cup of ecstasy.

You were the port I cried for in the gale,  
You were the vision torturing my rest—  
Aye, and you were the recompense and Grail  
I must forever name the Holy Quest.

Through all these years I've been a constant lover,—  
O splendid Book—with my name on your cover!

THE AUTHOR & JOURNALIST'S HANDY MARKET LIST OF

# Magazine Publishing Groups

WITH ADDRESSES AND TITLES OF PERIODICALS ISSUED BY EACH COMPANY

**Abel Publishing Co.,** Caxton Bldg.,  
Cleveland, Ohio.

**Abel's Photographic Weekly**  
**Building Industry**  
**Commercial Photographer**

**Ahrens Publishing Co.,** 40 E. 49th St.,  
New York.

**Hotel Management**  
**Institutional Jobber**  
**Restaurant Management**  
**Food Profits**

**American Baptist Publishing Society,**  
1701 Chestnut St., Philadelphia.

**Girls' World**  
**Junior World**  
**Our Little Ones**  
**Young People**  
**Youth's World**

**American Sunday School Union,** 1816  
Chestnut St., Philadelphia.

**Picture World**  
**Sunday School World**  
**Young People's Paper**

**Atlantic Monthly Co.,** 8 Arlington St.,  
Boston.

**Atlantic Bookshelf**  
**Atlantic Monthly**  
**House Beautiful**  
**Youth's Companion**

**Baptist Sunday School Board,** 161 8th  
Ave., Nashville, Tenn.

**Boys' Weekly**  
**Child's Gem**  
**Girls' Weekly**  
**Kind Words**

**Bedell Publishing Co.,** R. H., 11  
Leader Lane, Toronto.

**Canadian Druggist**  
**Candy**

**Berg Co., Ed. Co.,** 317 Central Ave.,  
Los Angeles, Calif.

**Furniture Reporter**  
**Pacific Furniture & Decorative**  
**Trades**

**W. D. Boyce Co.,** 510 N. Dearborn  
St., Chicago.

**Blade and Ledger**  
**Extra Money**  
**Movie Romances**

**Brown Publishing Co.,** Walter W.,  
255 Ivy St., Atlanta, Ga.

**Commercial Fertilizer**  
**Hardware & House Furnishing**  
**Goods**  
**New South Baker**  
**Sweets**

**Bruce Publishing Co.,** 129 Michigan  
St., Milwaukee, Wis.

**American School Board Journal**  
**Hospital Progress**  
**Industrial Arts Magazine**

**Butterick Publishing Company,** Spring  
and Macdougall Sts., New York.

**Adventure**  
**Delineator**  
**Romance**

**(Butterick Trade Division,** 79 Mad-  
ison Ave., New York)

**Good Hardware**  
**Progressive Grocer**

**Capper Publications,** Topeka, Kans.

**Capper's Weekly**  
**Household Magazine**  
**Kansas Farmer**

**The Century Company,** 353 4th Ave.,  
New York.

**Century Magazine**  
**St. Nicholas**

**Christian Board of Publication,** 2710  
Pine St., St. Louis, Mo.

**Boy's Comrade**  
**Christian Endeavor Guide**  
**The Front Rank**  
**The Girls' Circle**  
**Junior World**  
**Storyland**

**The Clayton Magazines,** 80 Lafayette  
St., New York.

**Ace High**  
**Air Adventures**  
**Big Story Magazine**  
**Clues**  
**Cowboy Stories**  
**Five Novels Monthly**  
**Forest and Stream**  
**Miss 1929**  
**Ranch Romances**  
**Rangeland Stories**  
**Three Star Stories**  
**Wide World Adventures**

**Consolidated Magazines Publishing**  
**Co.,** 36 S. State St., Chicago.

**Blue Book Magazine**  
**Red Book Magazine**

**Consolidated Press, Ltd.,** 73 Richmond  
St., W., Toronto.

**Canadian Baker & Confectioner**  
**Canadian Cigar & Tobacco Journal**  
**Canadian Home Journal**  
**Clothier & Haberdasher**

**David C. Cook Publishing Co.,** Elgin,  
Ill.

**Boys' World**  
**Countryside**  
**Dew Drops**  
**Girls' Companion**  
**Little Learners**  
**What to Do**  
**Young People's Weekly**

**Crowell Publishing Co.,** 250 Park Ave.,  
New York.

**American Magazine**  
**Collier's**  
**Farm and Fireside**  
**The Mentor**  
**Woman's Home Companion**

**Curtis Publishing Co.,** Independence  
Square, Philadelphia.

**Country Gentleman**  
**Ladies' Home Journal**  
**Saturday Evening Post**

**Davis, Ed. H.,** 146 Water St., New  
York.

**Phonograph**  
**Talking Machine Weekly**  
**United States Tobacco Journal**

**Doubleday, Doran & Company,** Garden  
City, N. Y.

**American Home (The)**  
**Radio Broadcast**  
**Short Stories**  
**West**  
**World's Work (The)**

**Dell Publishing Co.,** 100 Fifth Ave.,  
New York.

**Cupid's Diary**  
**Film Fun**  
**"I Confess"**  
**Marriage Stories**  
**My Story**  
**Navy Stories**

**Screen Romances**

**Sky Riders**  
**Spy Stories**  
**Stage Stories**  
**Sweetheart Stories**  
**Wall Street Stories**  
**War Birds**  
**War Novels**  
**War Stories**

**Edwards Publishing Co.,** 454 King St.,  
W., Toronto.

**The Canadian Furrier**  
**The Ladies' Hospital**  
**The Ladies' Wear & Accessories**  
**Buyer**  
**Ladies' Wear Buyer**

**Engineering & Contracting Publishing**  
**Co.,** 221 E. 20th St., Chicago.

**Engineering & Contracting**  
**Roads & Streets**  
**Water Works**

**Experimenter Publishing Co.,** 230 5th  
Ave., New York.

**Amazing Stories**  
**Science and Invention**  
**Radio News**

**Fairchild Publications,** 8 E. 13th St.,  
New York.

**Daily News Record**  
**Fairchild's Bulletin (London-Paris)**  
**Fairchild's International Magazine**  
**(Paris)**

**Man-and His Clothes (London)**  
**Men's Wear**  
**Style Sources**  
**Women's Wear Daily**

**Fawcett Publications,** Robbinsdale,  
Minn.

**Battle Stories**  
**Modern Mechanics**  
**Screen Secrets**  
**Smokehouse Monthly**  
**Ten Thousand Lakes Golfer**  
**Triple-X**  
**True Confessions**  
**True Love Affairs**  
**Whiz Bang**

**Federated (and Affiliated\*) Business**  
**Publications,** 420 Lexington Ave.,  
New York.

**Automotive Electricity**  
**Building Investment\***  
**Draperies\***  
**Distribution Economy\***  
**India Rubber World**  
**Industrial Retail Stores\***  
**Mill & Factory Illustrated\***  
**Music Trade Review**  
**Novelty News**  
**Rug Profits**  
**Sales Management & Advertisers'**  
**Weekly**

**Soda Fountain**  
**Talking Machine World**  
**Tires**  
**Tire Rate Book\***

**Fiction House, Inc.,** 271 Madison Ave.,  
New York.

**Aces**  
**Action Novels**  
**Action Stories**  
**Air Stories**  
**Fight Stories**  
**Lariat Story Magazine**  
**Love Romances**  
**North-West Stories**  
**Soldier Stories**  
**Wings**



- Freeman Palmer Publications, 343 Sansome St., San Francisco.  
 Pacific Laundry Journal  
 Service Station News  
 Western Baker  
 Western Beauty Shop  
 Western Canner and Packer  
 Western Plumber and Heating Contractor
- Fullerton Publishing Co., Ltd., 177 Jarvis St., Toronto.  
 Canadian Music Trades Journal  
 Phonograph Journal of Canada  
 Sport Goods Journal of Canada
- Furniture Pub. Corp., 4th St. at Clinton, Jamestown, N. Y.  
 Furniture Index  
 Metalcraft  
 Wood Working Industries
- Geyer Publications, 260 Fifth Ave., New York.  
 Art & Gift Shop  
 Geyer's Stationer
- Gulf Publishing Co., Atco Bldg., Tulsa, Okla.  
 Oil Weekly  
 Petroleum Marketer  
 Refiner & Natural Gasoline Mfr.
- Haire Publishing Co., 1170 Broadway, New York.  
 Business School Journal  
 Corset & Underwear Review  
 Dress Essentials  
 Infants' & Children's Review  
 Notion & Novelty Review
- Haldeman-Julius Publications, Girard, Kan.  
 The American Parade  
 The Debunker
- Henderson Publications, Inc., 5941 Grand Central Terminal, New York.  
 Musical Merchandise  
 Talking Machine Journal
- Household Guest Pub. Co., 315 S. Peoria St., Chicago.  
 Household Guest  
 Mother's Home Life
- Industrial Publications, Inc., 407 S. Dearborn St., Chicago.  
 Brick & Clay Record  
 Building Supply News  
 Ceramic Industry
- International Magazine Co., 57th St. and 8th Ave., New York.  
 American Druggist  
 Cosmopolitan  
 Good Housekeeping  
 Harper's Bazar  
 International Studio  
 Motor  
 Motor Boating
- Johnston Publications, 370 Seventh Ave., New York.  
 American Exporter  
 Hardware Dealers' Magazine
- Kates-Boylston Publications, Inc., 1697 Broadway, New York.  
 American Funeral Director  
 Music Trade News
- Keystone Publishing Co., 312 E. 12th St., Los Angeles.  
 Beauty Craft  
 California Retail Drug Journal  
 Pacific Poultrycraft  
 Poultry Supply News  
 Seed & Feed Dealer News  
 Western Barber  
 West Coast Druggist  
 Western Florist, Nurseryman & Seedsman  
 Western Decorator  
 Western Leather Goods  
 Western Paint Review  
 Western Truck Owner
- King Publishing Co., 104 W. 42d St., New York.  
 Artists and Models Stories  
 Broadway Nights
- Love Mates Stories  
 Spicy Stories
- Lowrie Publications, 332 S. Michigan Ave., Chicago.  
 Retailers' Journal  
 Wholesale Grocer
- Loyless, D. A., 504-8 Bona Allen Bldg., Atlanta, Ga.  
 Carbonator & Bottler  
 Ice Cream Field  
 Laundryman's Guide & Dyeing & Cleaning Trade Journal
- Lutheran Publishing House, 1228 Spruce St., Philadelphia.  
 Lutheran Boys and Girls  
 Lutheran Young Folks  
 Sunbeams  
 Sunshine
- Macfadden Publications, 1926 Broadway, New York.  
 Boys' Flying Adventures  
 The Dance Magazine  
 Dream World  
 Flying Stories  
 Ghost Stories  
 Heart Throbs  
 Physical Culture  
 Strange Stories  
 Tales of Danger and Daring  
 True Story Magazine  
 Thrills from News  
 True Detective Mysteries  
 True Experiences  
 True Romances  
 World's Greatest Stories  
 Your Home
- MacKinnon-Fly Magazines, 225 Varick St., New York.  
 Complete Detective Novel Magazine  
 Plain Talk  
 Screen Book  
 Wild West Stories and Complete Novel Magazine
- MacLean Publishing Co., 153 University Ave., Toronto, Ont.  
 Bus & Truck Transport in Canada  
 Bookseller & Stationer  
 Canadian Automotive Trade  
 Canadian Foundryman  
 Canadian Grocer  
 Canadian Homes & Gardens  
 Canadian Machinery & Mfg. News  
 Canadian Paint & Varnish Magazine  
 Canadian Printer & Publisher  
 Chatelaine (The)  
 Drug Merchandising  
 Dry Goods Review  
 Financial Post  
 Hardware & Metal  
 MacLean's Magazine  
 Mayfarm  
 Men's Wear Review  
 Power House  
 Sanitary Engineer
- McGraw Hill Publications, 10th Ave. at 36th St., New York.  
 American Machinist  
 American Machinist (European Edition)  
 Aviation  
 Bus Transportation  
 Chemical and Metallurgical  
 Construction Methods  
 Coal Age  
 Electrical Merchandising  
 Electrical Railway Journal  
 Electrical West (McGraw Hill Co. of California)  
 Electrical World  
 Engineering News Methods  
 Food Industries  
 Industrial Engineering  
 Ingenieria International  
 Radio Retailing
- McGraw Shaw Co., 7 S. Dearborn St., Chicago.  
 Factory and Industrial Management  
 Magazine of Business  
 System
- Magazine Publishers, Inc. (The Hersey Magazines), 120 W. 42nd St., New York.  
 Aviation Stories  
 The Dragnet  
 Famous Lives  
 Fire Fighters  
 Flying Aces  
 The Golden West  
 Murder Mysteries  
 Sky Birds  
 Spy Stories  
 Under Fire  
 Underworld  
 Western Trails
- Manchester Publications, 109 Stevenson St., San Francisco.  
 Pacific Goldsmith  
 Pacific Stationer and Western Out-fitter  
 Toy Department  
 Western Clothier, Hatter and Haberdasher  
 Western Sporting Goods Review
- Methodist Book Concern, 420 Plum St., Cincinnati, O.  
 Classmate  
 The Portal  
 Target
- Methodist Publishing House, 810 Broadway, Nashville, Tenn.  
 The Haversack  
 The High Road  
 Juniors  
 The Torchbearer
- Meat Trade Publishing Co., 9 S. Clinton St., Chicago.  
 Butcher's & Packer's Gazette  
 Modern Grocer
- Merchandising Publishing Corporation, 101 S. 9th St., St. Louis.  
 Meat Merchandising  
 Warm Air Heating
- Modern Publications, 1181 Broadway, New York.  
 Giftwares  
 Luggage & Handbags  
 Modern Stationer & Bookseller  
 Wholesaler in Stationery & Drug Sundries
- Motion Picture Publications, 1501 Broadway, New York.  
 Motion Picture Classic  
 Motion Picture Magazine
- Frank A. Munsey Company, 280 Broadway, New York.  
 Argosy-Allstory Weekly  
 Detective Fiction Weekly  
 Munsey's
- Conde Nast Publications, Lexington at 43rd., New York.  
 American Golfer  
 House and Garden  
 Vanity Fair  
 Vogue
- National Trade Journals, Inc., 521 5th Ave., New York.  
 Architectural Forum  
 Building Age & National Builder  
 Canning Age  
 Cement, Mill and Quarry  
 Candy Weekly  
 Fishing Gazette  
 Good Furniture  
 Heating & Ventilating Magazine  
 Motor Boat  
 Motorship  
 National Cleaner & Dyer  
 Oil Engine Power  
 Outboard Motorboat  
 Specialty Salesman (S. Whitley, Ind.)  
 Sporting Goods Journal
- Nazarene Publishing Society, 2923 Troost Ave., Kansas City, Mo.  
 Junior Joys  
 Youth's Comrade  
 Little People  
 Junior Sunshine

- Olsen Publishing Co., 5th & Cherry Sts., Milwaukee, Wis.  
Butter & Cheese Journal  
Ice Cream Review  
Milk Dealer  
The Shoe Executive
- Penton Co., A. F., 60-62 Adelaide St., E. Toronto, Canada.  
Pioneer Radio Magazine  
Tourist & Sporting Goods
- Penton Publishing Co., Penton Bldg., Cleveland, O.  
Abrasive Industry  
Daily Metal Trades  
Iron Trade Review  
The Foundry
- Periodical Publishing Co., Grand Rapids, Mich.  
American Funeral Director  
Furniture Manufacturer & Artisan  
Grand Rapids Furniture Record
- Pilgrim Press, 14 Beacon St., Boston.  
The Mayflower  
The Wellspring
- Presbyterian Board of Christian Education, Witherspoon Bldg., Philadelphia.  
Forward  
The Pioneer  
Queens' Gardens  
The Sunbeam
- Progress Publishing Co., Vancouver, B. C.  
ABC British Columbia Lumber  
Trade Directory  
Harbour & Shipping  
The Retailer
- James R. Quirk Magazines, 221 W. 57th St., New York.  
Opportunity  
Photoplay  
Smart Set
- Ramer Reviews, 100 W. 42d St., New York.  
Airplane Stories  
Complete Aviation Novel  
Screen Romances  
Secrets  
World War Stories  
Zeppelin Stories
- Rand, McNally & Company, 536 S. Clark St., Chicago.  
Bankers' Monthly  
Bankers' Service Bulletin  
Child Life
- Review of Reviews Corporation, 55 5th Ave., New York.  
The Golden Book  
Review of Reviews
- Robbins Publishing Co., 9 W. 38th St., New York.  
Advertising & Selling  
American Printer  
Gas Appliance Merchandising  
Gas Age Record  
Industrial Gas
- Simmons Boardman Publishing Co., 30 Church St., New York.  
Airway Age  
American Builder (Bankers' Bldg., Chicago, Ill.)  
Railway Age  
Railway Engineering & Maintenance  
Railway Electrical Engineer  
Railway Mechanical Engineer  
Railway Signalling
- Smith Publishing Co., W. R. C., Grant Bldg., Atlanta, Ga.  
Cotton  
Electrical South  
Southern Automotive Dealer  
Southern Hardware  
Southern Power Journal
- Spokesman Publishing Co., 128 Opera Place, Cincinnati, O.  
Automobile Trimmer & Painter  
Cleaners' & Dyers' Review  
Spokesman & Harness World
- Standard Publishing Co., 9th and Cutter Sts., Cincinnati, O.  
Boy Life  
Girlhood Days  
Junior Life  
Christian Standard  
The Lookout  
The Baby's Mother
- Street & Smith Corporation, 79 7th Ave., New York.  
Detective Story  
Love Story  
Western Story  
Wild West Weekly  
Fame and Fortune  
Sport Story  
Top Notch  
Complete Stories  
Popular (The)  
Air Trails  
Far West Stories  
Live Girl Stories  
Over the Top  
Picture Play  
Sea Stories
- Topics Publishing Co., 291 Broadway, New York.  
Display Topics  
Drug Topics  
Drug Trade News  
Wholesale Druggist
- Trade Periodical Co., 666 Lake Shore Drive, Chicago.  
American Furniture Manufacturer  
Embalmer's Monthly  
Furniture Journal
- Trade Press Publishing Co., 129-135 E. Michigan St., Milwaukee.  
Brooms, Brushes and Mops  
Building Maintenance  
Ford Dealer and Service Field  
National Printer Journalist
- Trade Publications, Inc., 501 Fifth Ave., New York.  
American Architect  
Barbers' Journal  
Beauty Culture  
Musical American  
Music Trades (235 E. 45th St.)  
Perfumers' Journal
- United Brethren Publishing House., Dayton, O.  
The Friend  
Our Little Folks  
The Watchword
- United Publishers' Corporation, 239 W. 39th St., New York.  
Automotive Division, 56th & Chestnut Sts., Philadelphia.  
Automotive Industries  
Automobile Trade Journal and Motor Age  
Commercial Car Journal and Operation and Maintenance  
Motor World Wholesale
- Hardware  
Hardware Age  
Hardware Age Catalog  
Jewelry  
The Jewelers' Circular  
Metal Trades  
The Iron Age  
Optical  
The Optical Journal  
Petroleum  
Allen's Superintendents' Hand Book  
Oil Field Engineering  
The Petroleum Register  
Plumbing and Heating  
Sanitary & Heating Engineering  
Shoe  
Boot & Shoe Recorder (80 Federal St., Boston)
- Textile  
Dry Goods Economist (239 W. 39th St., New York)  
Dry Goods Reporter (215 S. Market St., Chicago)  
The Drygoodsman (1627 Locust St., St. Louis)  
Pacific Coast Merchant (350 Battery St., San Francisco)
- Toys  
Toy World (Bankers' Investment Bldg., San Francisco)
- Warehousing  
Distribution & Warehousing (249 W. 39th St., New York)
- United Publishing Co., 1411 Wyandotte St., Kansas City, Mo.  
Home Friend Magazine  
Illustrated Mechanics
- Unity School of Christianity, 917 Tracy Ave., Kansas City, Mo.  
Youth  
Unity  
Weekly Unity  
Wee Wisdom
- Walden Sons & Mott, 41 Park Row, New York.  
Ben Franklin & Western Printer (Chicago)  
Printing
- Warner Publications, 578 Madison Ave., New York.  
Black Mask  
Field and Stream
- Western Business Papers, Ltd., 302 Traveller's Bldg., Winnipeg, Can.  
Ready-to-Wear & Dry Goods  
Western Boot & Shoe Record  
Western Building Materials  
Western Canada Coal Review  
Western Canada Contractor & Builder  
Western Clothier & Furnisher  
Western Grocery Record  
Winnipeg Commercial
- Wrigley Publications, Ltd., 110 Church St., Toronto, Ont.  
Canadian Funeral Service  
Canadian Milliner  
Hardware in Canada  
Retail Druggist of Canada  
Retail Grocer & Provisioner  
Radio Sales
- Young Publishing Co., 709 6th Ave., New York.  
Breezy Stories  
Young's Magazine

Walter S. Ball, editor of Providence (R. I.) *Sunday Journal*, a newspaper man, has been announced as winner of the *American Girl*-Harper and Brothers contest for a girl's book. His winning story is entitled "Carmella Commands." The prize was \$2000 with royalties.

Russell Gordon Carter, who has contributed articles on juvenile writing to *THE AUTHOR & JOURNALIST*, was adjudged winner of the \$4000 prize offered by Little, Brown and Company in conjunction with *Boy's Life*, for the best story based on the Boy Scout Oath and Law.

## Checks and Rejections

IN THIS DEPARTMENT, LETTERS BEARING ON SUBJECTS OF IMPORTANCE OR INTEREST, FROM THE STANDPOINT OF WRITERS AND EDITORS, WILL BE PUBLISHED. ANONYMOUS COMMUNICATIONS NOT CONSIDERED.

### SOMETHING ABOUT THE "PULP PAPERS"

Editor, THE AUTHOR & JOURNALIST:

Permit me to congratulate you upon your Annual Forecast Number, and especially upon your own valuable, accurate article, "Trend of the Literary Market for 1929."

The statements which you quote from Miss Fannie Hurst and Mr. Harold Hersey are interesting reflections of two attitudes of mind that seem to have been acquired by many writers and readers. With Mr. Hersey's statement that many a good story is printed in the pulp-paper magazines, anyone who knows stories and those magazines, must agree. One of the reasons is perfectly obvious, and it seems to have been ignored by those who agree with Miss Hurst. The fiction editor of one of our leading weeklies, which publishes not more than five stories in each issue, told me recently, that each week he was compelled to reject fifteen or twenty excellent stories, because he hadn't room for them. This is true of nearly every large, slick-paper magazine. Where are these stories finally printed? In Miss Hurst's hypothetical magazine, *Girly Stories*, and in other pulp-paper publications.

Since when has the quality of paper a publisher can afford determined the quality of a story? In every reference to the newsstand magazines there is a sneer at pulp-paper. Why should there be? Is glorified butchers' paper less beautiful, pray, than the ghastly white slick stuff used by our leading magazines? Is it only *Girly Stories* that is illustrated in legs? Does Miss Hurst's own dear *Cosmopolitan* never indulge in the pictorial reproduction of alluring, if somewhat rickety and badly drawn ladies' limbs? Is the pretty girl on the cover of *Girly Stories* less pretty than the one painted by the repetitious Harrison Fisher? In short, does a slick, glossy paper make tripe beautiful?

When Miss Hurst sneers at the pulp-paper magazines, she invites a sneer at those more expensively printed, but equally meretricious publications for which she writes. And who is to decide when a story is not worth printing? There are critics among us who would decide against some of Miss Hurst's own heavy sentimentality.

The situation is quite simple. We have millions of readers and countless magazines to supply them with reading matter. Obviously, the bulk of this material is for the day, the hour, the moment. Its

only purpose is to entertain. Most of it makes no artistic or "literary" pretensions. But neither do many other things which exist, for which there is a demand. It is certainly better for people to read *anything* than for them to read *nothing*. Between a typical confession story, hacked out in journalese by some scribe, and a somewhat more skillful treatment of the same theme by Miss Hurst, there is a little choice. Only a little. It is entirely possible, however, that the true-story addict may, by degrees, lift himself to that high level of artistic appreciation where he can read and enjoy Miss Hurst. After that, he—or she—may rise to even loftier heights of literary appreciation. For loftier heights exist, of course. The slick-paper, over-illustrated, Ritz magazines are not, when all is said and done, the Himalayas of even contemporary literature.

There are writers who loathe *Cosmopolitan* quite as much as Miss Hurst deplores *Girly Stories*.

The important thing, it seems to me, for the young writer to bear in mind is this: Write for posterity if you can, but let whatever you write—even a yarn for *Girly Stories*—be characterized by decent craftsmanship. Then the god of authors will see to it, even if O'Brien overlooks you, that you are read by a large, appreciative, if somewhat naive, audience.

Finally, it is the privilege, rarely exercised, of only the greatest in any art to sneer at the efforts of his lesser fellow-craftsmen.

Sincerely yours,

Los Angeles, Calif.

ERIC HOWARD.

□ □ □ □

### THE BRITISH MARKET

Miss Collins, who contributes her notes on British Markets to this issue, writes:

Dear Mr. Hawkins:

I looked into the British market carefully, during my four months in the British Isles, and, in many magazines, saw stories written by American writers. Mr. Black, in the December A. & J., complains that *Brittania* is for British authors only. I wonder if he has noticed that many of the big prizes offered by leading American publishers are for American authors only. Harper's \$10,000 prize, Dodd, Mead & Company's prize competition, and many other competitions announced in the A. & J. from time to time. This is all right. The publishers who pay have a right to choose, but if they prefer to give their money to American authors,

why object to British publishers preferring some British author's work.

*Britannia* was on the stands a week before I left England for home. I saw that it was not a promising market for American writers, so omitted it from my list of markets prepared for the A. & J. I also omitted a great many other English magazines which I thought would not be likely to use American material. The markets I compiled, so far as I know, are open to American contributions. Some will buy only first rights, some will buy manuscripts that have been published here. At least they bought them from me—and paid fair prices for them. As for "the insular insolence" of which Mr. Black complains, I have seen nothing of it. I have found editors everywhere courteous, and many of them extremely kind, both at home and abroad.

Very sincerely,

HARRIETTE M. COLLINS.

New Philadelphia, Ohio.

□ □ □ □

FROM A BRITISH SUBJECT

The Editor, THE AUTHOR & JOURNALIST:

What a terrible storm is this that has been aroused in the tea-cup of literature! Blood and hair is flying. There are threats of fire and slaughter. Ultimatums are being handed out right and left! And why? All because an ultra-patriotic hundred per cent British weekly paper has declared that by reason of its typically British outlook it is unlikely that American authors can meet its requirements.

Let us try and get rid of all high feeling, look into the matter calmly. First of all, what is *Britannia*? It is not a fiction magazine as your correspondent, Mr. R. Jere Black, Jr., would appear to imagine. It is a weekly newspaper devoted chiefly to subjects of a political and controversial topical nature chiefly affecting Britain and the British Empire. As a market for fiction it hardly exists. It is extremely unlikely that Mr. Black or the majority of American writers could supply the material dictated by its policy. Why, then, all this tearing of hair and foaming at the mouth? And even at this early stage of the paper's career—whisper it gently!—it has published at least one article by an American writer! What a treasonable action for a red-blooded, hundred per cent, he-British periodical!

I do not know for certain, but I think it reasonably possible that there exists in the U. S. A. at least one magazine so perfervidly American as to place it outside the scope of the English writer. As a matter of fact, do not the numerous Western fiction magazines, and magazines publishing college fiction, come within these limits? The pages of such periodicals are virtually closed to British writers, not because of any bias against them, but because they are not in a position to meet the necessary requirements. Why, then, this vicious outburst against *Britannia*?

To try and suggest, as Mr. Black and Miss Meredith do, that such an attitude is typical of British magazines in general is really too funny for words. I doubt if there is a single English fiction magazine which does not regularly publish the work of one or another American writer, and in certain of them the American writer's work forms a large percentage of the whole contents. In addition to this the various American magazines themselves circulate extensively throughout England and the British Empire, and there is a rapidly increasing trade in publishers' remainders which are sold at cheap rates to the detriment of English magazines. Also the English book market is flooded with the works of popular American authors. And in passing, might I mention that these literary compositions enjoy the protection of the English copyright law with no further formalities than the mere act of publishing? On the other hand, the English author must actually print his work in America if he wishes to obtain protection there; if he only exports sheets or bound copies he runs the risk of seeing his writings pirated and is unable to obtain any redress. This, however, is by the way.

The attempt to turn this purely isolated instance into a general attack upon Britain and all things British is to be deplored. It is neither reasonable nor charitable, and it certainly does not make for better relations between the two countries. There is not either on the part of British editors and publishers or on the part of the British reading public any bias against American authors as such, any more than there is against British authors on the part of America. Odd exceptions may doubtless occur; but these only go to prove the rule. The only question that arises is, "Can the author provide what is wanted?" If he can, then there is open to him a freer international market than exists in any other branch of industry.

Mr. Black makes a big point of the statement that *Britannia* is the best-paying English magazine, and seems particularly hurt about this. But on what authority does he base his statement? Presumably on the announcement of the publishers themselves, since at the time when he wrote his first comment the magazine, I believe, had not been published. Does he *know* that a higher rate is paid than by any other magazine in England? I think that at least there exists a reasonable doubt. In fact, it is quite possible that the honor of paying the highest rates lies with that group of magazines which is owned and controlled by W. Randolph Hearst, and which publishes a very large proportion of the work of American writers! About fifty per cent of the contents of two of these magazines is furnished by American writers.

I do not think there is any need to labor the matter further. What I have said is sufficient to show that there is no prejudice in England against American authors *provided they can deliver the goods*.

And even if my arguments are unsound and



ridiculous and the complaints made are justified, why get sore about it?

You have your Big Bill Thompson: don't begrudge us our little *Britannia*!

A. EDWARDS CHAPMAN.

Birkdale, Southport, Lancashire, England.

□ □ □ □

#### ACTION FOR EDITORS

##### TO THE AUTHOR & JOURNALIST:

Editors talk so much about action that it is time some over-bold and public-spirited author paid them back in their own coin.

Listen, editors, great and small, one and all:

There isn't anything that an author likes better than action, either. He is just as glad to witness action on the part of the editor as the editor is to find action in a story. But try and get it!

Let any author who is producing large quantities of fiction take stock of his card index and see how long some editors fiddle with a manuscript. For instance, I have a short-story which was sent out October 30, 1928, and, judging from my last query to the editor, it hasn't even been read, on January 14, 1929.

Now this particular editor, and all of his kind, can run his own business to suit himself. He can take all the time he wants to dally over that manuscript, but not over another one of mine! He pays good rates, on acceptance, but I refuse to be bothered with him until he brings his office up to date with modern business methods.

Like most authors producing lots of stories, both short and long, I have my own preferred list of editors, and this list is not compiled according to the rates paid. Not at all! Almost without exception the preferred magazines on my list are those that give me prompt action. I would rather any editor had the office boy stick my unread MS. in the return envelope and send it right back than to keep it weeks and weeks to grow dirty and dog-eared on his desk. I am not at all upset because a story comes back. I have had hundreds and hundreds, and thousands! of MSS. returned. I have had upwards of a hundred come back in a single day when I was working the special article field. And I have had hundreds of them stick. But it does make me sick to have anyone keep a story for a month or more. It upsets my business and spoils my temper. Any author whose stories sell does not have to put up with this.

There are many good magazines paying good rates on acceptance (two cents and better) that never see a story of mine. I sell them often for less, but I sell them where the editors do business in a businesslike way. I notice one of these magazines in your market department, wondering why it does not receive more shorts and novelettes. I think I know! Once I sent that magazine a story in December and it wasn't accepted until April.

There is no argument and no excuse for any editor to be that slow. He might better return, un-

read, all the yarns except the few he can handle right. An office run that way is run by old put-terers and needs new pep. I know what I am talking about. I ran an office myself for years. As advertising manager of the International General Electric Company I got out catalogues and house-organs and there wasn't any fooling about it, either. Not with Gerard Swope at the head of it!

Now, when I get a story done I send it right out, *pronto*, to the one magazine that is friendly to that kind of a story from me and gives me quick action. I like the twenty-four-hour fellows. The "report in a week" office will get the cream of all yarns from most authors. Not until they all have turned it down will it be sent to the Dilly-Dally Monthly, edited by Silas Slowpoke.

Schoharie, N. Y.

DON CAMERON SHAFER.

□ □ □ □

#### LETTERS ON THE FORECAST NUMBER

Congratulations on the March issue of your Mag. It is crammed with informative articles, market tips, and typographically it is a gem. Give my regards to the Denver bunch and tell 'em I'm still clicking.

Grand Junction, Colo.

A. L. H. BUCKLIN.

By way of criticism of the A. & J., the only thing I can say is that you are doing a mighty fine job. I have talked with many writers who have placed the A. & J. at the top of their list. The market list is simple but tells the whole story. Complicated symbols I think are the bunk, and you have them down to a minimum.

JACK SMALLEY,

Assistant Managing Editor Fawcett Publications.

I congratulate you on the March issue with its annual forecast. This, I think, ought to be interesting to many writers. The analysis of the slick-paper and wood-pulp magazines makes it very interesting and thorough.

ARTHUR H. JENKINS,

Editor The Farm Journal.

□ □ □ □

#### HERSEY MAGAZINE RATES

##### THE AUTHOR & JOURNALIST:

Various people seem to misunderstand the matters of payment here. In my original announcement in your magazine, I said that the rate would increase to 1½ cents a word for the sale of copies over 50,000 and under 75,000. Any sale under 50,000 is, of course, not a profit one, although the publishers may break even. Therefore, in some of my periodicals I have been compelled to pay less than a cent a word for the doubtful titles. This must continue until the individual title either succeeds or fails. In other words, the rate becomes 1½ cents a word with an average sale of over 50,000 and anything below that must be determined by the financial status concerned.

HAROLD HERSEY,

Editor, Magazine Publishers, Inc.

# THE AUTHOR & JOURNALIST'S

## LITERARY MARKET TIPS

GATHERED MONTHLY FROM AUTHORITATIVE SOURCES

*Miss 1929*, 80 Lafayette Street, New York, is a new Clayton magazine edited by Miss Bina Flynn, who also edits *Ranch Romances*. An editorial statement says: "It will be our aim to give to the thousands of bright, up-to-date girls—the girls who fill our high schools and colleges, who are taking so important a place in the business world, who, in short, play so large a part in modern life—a magazine written and edited especially for them. In fiction—and the backbone of *Miss 1929* will be its up-to-the-minute stories—we shall consistently try to get the best work of the writers most certain to appeal to our public. With the passing of the years *Miss 1929* will renew her youth and successively will appear as *Miss 1930*, *Miss 1931*, and so on." The first issue contains serials, short-stories, a few articles, and departments. Rates, it is understood, will be excellent and paid on acceptance. A tendency toward "big names" is indicated.

*Wall Street Stories*, 100 Fifth Avenue, New York, is a new monthly magazine of the Dell Publishing Company. It is devoted, as its title indicates, to short-stories, novelettes, and serials dealing with big business. Rates are understood to be from 1 cent a word up, payable on acceptance.

*Boys Monthly Magazine*, 740 Superior Avenue, N. W., Cleveland, Ohio, is a periodical issued by the Goldsmith Publishing Company as an advertising aid for the boys' departments of department stores. J. A. DeVries, editor, writes: "We are in the market for boys' adventure stories, fillers, and articles of general interest, for boys of from twelve to sixteen or seventeen years of age. Stories and articles may be of any length. Payment of 1 cent a word is made on publication."

*Romance*, Spring and Macdougall Street, New York, "wants strong love stories with a woman as chief character," writes Henry La Cossitt, editor. "This latter is not an absolute rule, but if the woman is not the chief character or point of view, she should be equally important, and the motivation should center about her. Stories with women as the chief characters will, however, be preferred. Such stories in exotic and glamorous settings, and stories of mystery and crime, are wanted. As usual, the love story first, with an adventure-some background and a rapidly moving plot. There must be many stories meeting these requirements, and *Romance* wants them." Rates paid are 2 cents a word up, on acceptance.

*The Crescent*, Central Bank Building, St. Paul, Minn., "has contracted for enough stories to run a year or more," writes J. Henry Lewis, editor.

*Soldier Stories*, 271 Madison Avenue, New York, the latest addition to the Fiction House group of magazines, "is not a cut-and-dried magazine of war stories; its formula calls for diversification of action and locale," states an editorial announcement. "We will use yarns of new battles and old, the soldiers of the past and the present. We want unusual angles on soldier life, battle stories that are out of the beaten path. In them we want the ring of truth, naturalness, the soldier flavor."

*National Justice*, 1658 Broadway, New York, is announced as a new monthly tabloid edited and published by Alfred J. Dolan which will be devoted to the repeal of the Eighteenth Amendment. Mr. Dolan writes: "All kinds of material will be used, such as short-stories, poems, jokes, and editorials, pertaining to local, state, and national conditions brought about through the fallacy of the Eighteenth Amendment. The magazine will be more than interested in securing the services of writers who can obtain interviews with prominent citizens, such as financiers, employers, and politicians, and secure their views regarding this question as it is now written into the Constitution. Material will be paid for on acceptance, at varying rates, according to its interest, but at no time will the word rate for editorials, interviews, and short-stories be below ½ cent per word. The minimum is 25 cents apiece for jokes, with a maximum of 50 cents. This rate will apply also to each stanza of acceptable poems."

*Action Stories*, 271 Madison Avenue, New York, reports a special need for short-stories of 6000 words and novels from 20,000 to 25,000 words in length. "We are also planning to try out a brand new length. The market is now open for unusually strong, unusually colorful, unusually dramatic short-stories between the 2000 and 3000 word lengths. If you have that sort of a yarn on hand—or if you have one brewing in the back of your think-tank—send it in. A few 'off-the-trail' stories will be considered at this length."

*Love Mates Stories*, and *Artists and Models Stories*, are two new magazines to be issued by the publishers of *Broadway Nights*, 104 W. Forty-second Street, New York, and edited by Madeline M. Heath. "We are in the market for short-stories, novelettes, and serials for both magazines," she writes. "Love stories are desired for *Love Mates* and stories suggested by the title for our other magazine. Payment will be made on publication at 1½ cent a word. No outside material is needed by *Broadway Nights*."

# THE S. T. C. NEWS

A Page of Comment and Gossip About the  
Simplified Training Course and Fiction  
Writing Topics in General

VOL. VI, No. 4

APRIL, 1929

EDITED BY DAVID RAFFELCK

## CONTEST RESULTS

The short short-story contest conducted by The S. T. C. News has come to a successful close. The number of really excellent "thumb-nail" stories submitted surprised and pleased the judges. The winners are as follows:

First, "Decoy," by J. F. HOUGHTON, Charlestown, Mass. Winner of \$5.00.

Second, "Rebellion," by PEARL RIGGS CROUCH, Fort Collins, Colo. Winner of a year's subscription to The Author & Journalist.

Third, "Out of the Darkness," by WYNNE HARRIS, Summers, Ark. Winner of copy of "Conscious Short-Story Technique."

Both Mr. Houghton and Mrs. Crouch are students of the Simplified Training Course. Most of the stories competing closely for the three prizes were by S. T. C. students. The value of The Author & Journalist training was made particularly apparent through this contest calling for stories of 500 words or less. It is a most difficult technical feat. Few who did not have the advantage of this training were able to qualify in the contest, for incidents, outlines and episodes were barred.

"Decoy" was published in the February issue of The S. T. C. News. The other two prize-winners are printed in this number. Other stories entered in the contest will be printed in later issues.

## REBELLION

By Pearl Riggs Crouch

CARITA MORENO tiptoed across the splintered floor of the shack and gently lowered the little Marchesi to her snowy nest in the wheeled basket.

"O Sole Mio—" Carita's rippling phrase broke off and her brooding black eyes narrowed with memory as she drew herself up in the doorway, slim hands tensed at her back, and looked out over the close-grouped huts in the very shadow of the great sugar factory's belching chimneys, wherein existed, after their shiftless mode, the Mexican beet crews.

"I, Carita Moreno, the 'Golden Voice,' classed as one of these! I, who climbed by myself from decent Naples poverty and all but won a place with Ponselle! O, Holy Mother, the struggle of it all! . . . If he'd only listened to me—I love him, and I hate him!"

(The dear beauty of him—his flashing genius with the bow!)

"It is not enough that he arrives—then comes that silly stretching of his finger to reach the higher notes without such pain of practice—fool! For now he is nothing, and I with him!"

"Sing for him—'Sole Mio'—he begs—bah! Men are blundering idiots!" She flung up her head, her knuckles white at her sides.

"I'll keep his shack, I'll tend his babe, and I'll send him off with a quarrel in his ears—"

Suddenly her eyes widened with terror. A phantom cavalcade took form on the highway rise against the purpling back-drop of the foot-hills. Nearer they came—a stretcher.

Silently they set down their burden.

As in a dream, Carita groped toward him. She did not uncover his face. Luigi, or the world's acclaim? She knew now which meant most to her.

For the first time since they had crawled into this hole together tears trickled down her cheeks. Her arrogant youth quailed before the awful mutability of life.

Luigi—had he ever complained? "It was I who failed him," she sorrowed, "in the highest art of all—loving."

Suddenly a scream cut through the beet-scented dusk. A shawled figure was upon her, tearing her away from the bier. Carita locked with the woman in a passion of horror and resentment.

A man's form pressed through the little circle of watchers. Panting, he caught her arm: "Carita, it's a mistake—here's Luigi!"

Sobbing, breathless, she permitted him to take her into the shack and with the blessed aloneness, away from prying eyes, she relaxed in his close embrace.

"Luigi, forgive—all! What can I do?"

"Sing for me, cara sposa," he whispered, touching her high white forehead with tender lips, "Sole Mio."

With eager hands she flung open the portal to their dreams, crashed out a singing chord, and lifted the glory of her voice.

The listening Mexicans crossed themselves. The little Marchesi kicked in her snowy basket with wide black eyes as the blending harmony widened the walls of the shack and vaulted its lowly roof.

"Rebellion" is an especially well written story. It is largely subjective, but the movement is rapid and the struggle definite and real. The technical structure is good and the characterization of the central character truly outstanding for so brief a story.

## OUT OF THE DARKNESS

By Wynne Harris

"Br-r-r-rong!"

The girl's nerves were taut, her body jerked in an uncontrollable spasm as the hushed twilight of the old house was suddenly shattered by the slow, stertorian enunciation of the grandfather clock. Then her eyes swung anxiously toward the barn-facing window.

It was their anniversary and she was making special efforts at festivity: Flowers, an extra good supper, the dress he liked best. . . .

There was no early light—she was trying to overcome her silliness about the broad country dusk. And she was getting along: It had been weeks,

now, since she had run down to the barn to wait around while Jeff did the chores. But she still worked at supper-getting near the barnward-looking window.

That first time he had been late, she had asked him about it. . . .

"Helping our new neighbor with some flower planting," he had answered readily enough—and had insisted upon her calling him. But she couldn't help noticing his disconcertedness.

She always wanted to call, but kept putting it off. Afterward, she was glad—when those latenesses grew.

Again the voice of the old clock—the nervousness, the quick glance barnward. . . . Eight? He had never been this late. . . . And then she was crying wildly, fleeing to her room. . . . She could not fight this—this other! She could only go!

As she packed feverishly, pulling garments from the back of the shelves, a small, tissue-wrapped bundle kept getting in her way. She tossed it sharply aside—and out tumbled a shower of tiny, flimsy garments!

Wonderingly, she picked up one dainty little piece after another. . . . Why, these must have come while she was so ill. . . . and Jeff had hidden them away!

Choking, she gathered the little garments close. . . . How could she go. . . . and without a farewell visit to this one link of her year here. . . . But it was dark, dark. . . .

Twice only, had she been to the little cemetery, up back of the orchard: Once, the evening of her arrival, when Jeff had shown her about the place; and that other time—when he had taken her to see the new tiny mound. Both times she had fled before the dreary, uncared-for appearance of the place.

Dusk had fallen thickly; she closed her eyes to shut out its affrighting shadows and groped her way between the trees. . . . Would she never, never reach it. . . . ? Ages passed before a fluttering hand touched the iron fence. Then—voices—Jeff's and a woman's.

They came from the little enclosure. As she stared, blinking, Jeff raised a lantern, casting its beams about. They fell upon fairy-like orderliness.

After a moment, the woman's voice: "It's fair beautiful, now, lad. . . . But do ye hurry home. For, mark ye, she'll be making special preparations the night!" And the voice was old, and sweet, and wise.

The girl waited not for the answer, but sped back whence she had come. . . . And she knew that the darkness would no more terrify her—for, out of it, had come a great peace.

"Out of the Darkness" tells a simple but effective story. The author has done exceptionally well in a few words in suggesting the struggle his central character has undergone. His method is subjective, creating a mood which, more than action, enables the reader to understand the woman.

"Out of the Fog," 350 words. Story of crook who helped a girl trying to commit suicide. Told with splendid economy, but lacking a crisis and hence dramatic strength. Ending sentimental and not very convincing.



*The Experimenter Publishing Company*, 230 Fifth Avenue, New York, has passed into the hands of a receiver. Its magazines are *Amazing Stories*, *Amazing Stories Quarterly*, *Science and Invention*, and *Radio News*, all of which will be continued under the receivership of the Irving Trust Company. With regard to the future of *Amazing Stories*, and *Amazing Stories Quarterly*, Miriam Bourne, associate editor, sends the following statement: "The receivership does not mean that these periodicals are going to suspend publication or in any way change their editorial policy, unless the change is a definite improvement. The Irving Trust Company, supported by a strong group of creditors, has assumed full responsibility for the further success of *Amazing Stories*. We remain in the market for manuscripts—scientific fiction—and whereas in the past authors have been underpaid, and payments delayed over extended periods, we have increased our rate of payment from \$15 to \$50 a story, flat rates, to ½ cent a word. All payments will be made promptly on publication. The change in management also includes an editorial change. Mr. Hugo Gernsback, who has been editor, is no longer connected with this organization.

*The Dragnet*, 120 W. Forty-second Street, New York, one of the Hersey group which was reported as about to cease publication, is going to continue, writes Harold Hersey, editor. "We need detective stories—plenty of them—particularly brief, dramatic yarns with a central character like Sherlock Holmes, who solves the mystery." Payment is at 1 cent a word, made shortly before publication. (In the Hersey advertisement in our March issue the descriptive lines were inadvertently transposed. *The Dragnet* is a magazine of detective fiction, while *Famous Lives* is a new magazine of biography and autobiography.)

*Foreign Service*, Memorial Building, Kansas City, Kans., official publication of the Veterans of Foreign Wars, "is interested in receiving short-stories, 2500 words maximum, written around World War incidents of the army, navy, or marine corps," writes Barney Yanofsky, editor. "Short-stories or articles of interest to overseas ex-service men, written with humor and not too much imagination, are desired. Appropriate illustrations also considered. Our rate is 2 cents a word and up, paid on acceptance."

*Action Novels*, 271 Madison Avenue, New York, writes: "If you have a good idea for a strong baseball or football novel of 25,000 words or so, let's hear about it. We'd like to talk it over with you."

*Fiction House Magazines*, 271 Madison Avenue, New York, announce the appointment of William H. Cook as assistant managing editor. Willard B. Crosby is now managing editor of *North-West Stories*, of this group.

*Ramer Reviews*, 100 W. Forty-second Street, New York, publishers of *Secrets*, have launched the following magazines devoted to the types of fiction indicated: *World War Stories*, *Airplane Stories*, *Complete Aviation Novel*, and *Zeppelin Stories*. It is understood that payment will be at good rates on publication.

*American Childhood*, 120 E. Sixteenth Street, New York, offers a market for illustrated up-to-date articles up to 2500 words on child training in home and school, handicraft suggestions, and children's stories. Carolyn Sherwin Bailey is editor. Payment is made after publication at ½ cent a word.

*Calgary Eye Opener*, Box 2068, Minneapolis, Minn., should not be understood as paying from 25 cents to \$2 for jokes and gags, writes Phil Rolfsen, associate editor, referring to an article in the February *AUTHOR & JOURNALIST*, including it with a group of humor markets paying rates within this range. "We have never paid less than \$2 for any gag or short joke published, and quite frequently we pay up to \$5 for jokes. The only material used in the *Eye Opener* which rates less than \$2 an item consists of poems, for which we pay from \$1 up to \$5, depending on the number of verses. Our rates for free-lance cartoons are also generous, being from \$3 to \$10, depending on originality of idea and technique. Our needs in the humor field are quite specialized, and a writer who is trying to write his material to hit a number of markets has a very slim chance of selling us. Material that is obviously written for us, and has not been out to several other publications, receives a much warmer reception and careful consideration than the dog-eared manuscript that has made the rounds. Our particular needs at present are for longer jokes, from 75 to 100 words, written in Hebrew or Negro dialect."

*Wide World Magazine*, the American edition of the English periodical of that name, has been purchased from the International News Company by the Clayton Magazines, 80 Lafayette Street, New York, and is to be combined with *Adventure Trails* under the title of *Wide World Adventures*.

*The Willis N. Bugbee Company*, Syracuse, N. Y., publisher of entertainment material, plays, recitations, monologues, pageants, operettas, cantatas, special day material, etc., writes: "We are in the market for clever, original stunts and original games. Payment is made upon acceptance."

*Puzzler Magazine*, the M. P. Gould Co., 454 Fourth Avenue, New York, is now in the market for short-stories of the tabloid variety, about 1000 words in length, for adult readers—mystery, clean love stories, inspirational stories, etc. Payment is made at 2 cents a word on acceptance. Edna Mayo, editor, reports that her juvenile fiction requirements have been filled.



## Editorial Criticism

Editorial criticism, analysis and consultation for experienced writers desiring professional advice by an editor of 25 years' standing. Special arrangements with book and magazine houses for the development of promising new writers. For writers in general, criticism of Mss. from the inside editorial point of view, with practical suggestions for improvement; full personal attention to each case; frankness, not flattery; hopeless Mss. returned with fee, handling charge deducted. No sales undertaken or markets suggested; no collaboration or rewriting; no poetry, plays or scenarios; no handwritten Mss. considered. Send for booklet A.

### Arthur Sullivan Hoffman

Carmel, New York

Formerly editor McClure's, Adventure, Romance; managing editor Delineator; four other magazines; author "Fundamentals of Fiction Writing," "Fiction Writers on Fiction Writing;" fiction and articles in leading magazines.

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## Distinctive Criticism Service

THE editorial staff of THE AUTHOR & JOURNALIST offers to writers an authoritative and vitally helpful criticism service. Each manuscript receives careful, analytical attention. Letters of grateful acknowledgment are received daily from appreciative clients. Professionals as well as beginners employ the services of THE AUTHOR & JOURNALIST Criticism Department.

A letter of criticism definitely shows the writer where he stands—whether his work is of salable quality, or amateurish, or just "on the border line." In the majority of instances the critic is able to point out specific faults, and to suggest ways of overcoming them. Each criticism is a constructive lesson in authorship.

Marketing suggestions form a part of each criticism. A carefully selected list of periodicals or publishers who would be interested in seeing material of the type under consideration is given, if the manuscript possesses salable qualities.

Frankness, thoroughness, and a sympathetic understanding of writers' difficulties are characteristic of Author & Journalist criticisms.

Theoretical technique and dogmatic opinions are rigidly avoided. No critic has ever been employed on our staff who has not demonstrated his ability to write and to sell his own work. Practical advice and suggestions, rather than academic rules, characterize all criticisms.

A large proportion of our clients are successful authors—men and women who are selling their work regularly. They apply to us when in doubt over problems of narration, when "stumped" by a manuscript which, for no apparent reason, fails to sell, or just to get the opinion of a qualified, impartial critic before submitting a manuscript to the markets. Rarely is the writer able to form an unbiased judgment as to the value of his own work. An unprejudiced appraisal by a qualified critic often gives the author an entirely new perspective toward his story. Few manuscripts reach us for which we are unable to suggest at least some improvements.

### RATE SCHEDULE

For each prose manuscript of—

1,000 words	\$2.00	5,000 to 6,000	\$4.50
1,000 to 2,000	2.50	6,000 to 7,000	5.00
2,000 to 3,000	3.00	7,000 to 8,000	5.50
3,000 to 4,000	3.50	8,000 to 9,000	6.00
4,000 to 5,000	4.00	9,000 to 10,000	6.50
Each additional thousand words above 10,000			.40

Thus:

15,000 words	\$ 8.50	60,000 words	\$26.50
20,000 words	10.50	70,000 words	30.50
30,000 words	14.50	80,000 words	34.50
40,000 words	18.50	90,000 words	38.50
50,000 words	22.50	100,000 words	42.50

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### THE AUTHOR & JOURNALIST

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*Golf Illustrated*, 425 Fifth Avenue, New York, seeks instructive, helpful articles on golf from 1200 to 1500 words in length, and out-of-the ordinary news items on golf. "We can also use good golf pictures," writes Wm. Henry Beers, editor. "No fiction or long stories desired." Payment is made at around 2 cents a word on publication.

*Western Education* is the new name of *The Oregon Teacher*, edited by Olive M. Doak at 215 S. Commercial Street, Salem, Ore.

*The Kaleidoscope*, A National Magazine of Poetry, 702 North Vernon Street, Dallas, Texas, will make its initial appearance with the May number. The editors, Whitney Montgomery and Vaida Stewart Montgomery, write: "We desire the best poetry obtainable, of whatever form, though preference will be given to short, rhymed verse. Payment will be made in prizes, announcements to be made in the magazine."

*The Chicago Daily News*, 15 N. Wells Street, Chicago, "should now be listed as desiring short short-stories of from 1000 to 2000 words, stori-ettes with woman interest of 800 words, humorous verse, jokes, skits, and epigrams," writes James A. Sanaker, feature editor. Payment is made at 1 cent a word up on publication.

*The Kent Press Service*, 1456 Monadnock Block, Chicago, sends the following correction of its listing in last month's Syndicate Market List: "We do not care to be listed as a syndicate, but should be listed as a press association. For some reason which is obscure to me, a Carl Haessler has been erroneously named as the head of the company in your list; who Carl Haessler is I am not aware, but he is not connected with this service." L. A. Fitzgerald, managing editor, sends this statement.

Errata in the March market list: Readers should note the following changes to bring their market lists up to date. *Two-Gun Western Stories* should be listed at 537 South Dearborn Street, Chicago, instead of North Dearborn Street. *Under-world* should be listed at 120 W. Forty-second Street, New York, instead of 551 Fifth Avenue. *Children*, *The Parents' Magazine*, is now at 255 Fourth Avenue, New York.

#### Discontinued-Suspended

*Frontier Stories*, Garden City, N. Y.

*Rural School Board Magazine*, Cleveland, Ohio. (Mail returned.)

*Harmony*, Chicago. (Mail returned.)

*Charm*, Newark, N. J.

*Child Play*, Cleveland, Ohio.

*Exhibitors Herald and Moving Picture World*, Chicago. (Mail returned.)

*The Texas Argus*, San Antonio, Texas.

*Panorama*, New York.

*The American Sketch*, 244 Madison Avenue, New York, is to be discontinued, according to a newspaper report.

## Prize Contests

*Doubleday, Doran and Company, Inc.*, Garden City, New York, sends this announcement: "Following the success of the first Scotland Yard Prize novel, Kay Cleaver Strahan's 'Footprints,' which appeared early in February, Doubleday, Doran & Company announce a continuation of the prize for 1929 with an increased guarantee. For the best mystery or detective story submitted before December 31, 1929, the company will award a prize of \$5000. Of this, \$2500 will be paid outright and \$2500 as a guaranteed advance against royalties. The contest is open to all writers, professional or amateur, of whatever nationality, although manuscripts must be submitted in English. The length must be from 75,000 to 100,000 words. Manuscripts must be submitted to Doubleday, Doran & Company, Garden City, New York, and specifically addressed for the Scotland Yard Prize Contest. Receipt of manuscripts will be acknowledged but no decision will be rendered until after the close, December 31, 1929. The publishers reserve the right to withdraw the prize and cancel the contest if no manuscripts worthy of the prize are received. In case a manuscript which does not receive the prize is deemed worthy of publication, the publishers may take an offer for it, but the author naturally is not bound to accept an offer with which he is not satisfied. Serial and motion-picture rights remain in the author's hands. The judges will be Frederic F. Van De Water, Will Cuppy, and Joseph Auslander. While the rules of the contest specify mystery or detective stories, it is well for the author to bear in mind that the detective story as such is more in harmony with the aim of the contest than the mystery story in which the detective element is lacking."

*United States Air Services*, Star Building, Washington, D. C., is offering \$500 for the best articles to appear in this magazine during 1929. The articles may be from 1500 to 5000 words, on any phase of the rapidly evolving science and art of aeronautics. Regular rates will be paid, on publication, in addition to the award for each article published. Any number of articles may be entered by any one writer, but three prizes—first, \$250; second, \$150; third, \$100—will be awarded for the three most interesting articles that appear during the year. The judges will be Elliott White Springs, author and ace; Orville Wright, co-inventor of the airplane, and W. Lawrence LePage, author, editor, and critic. Regular preparation of manuscripts is expected and return postage should be enclosed. Checks will be sent to winning contributors January 1, 1930.

*The National Anthem Competition*, Room 1203, 342 Madison Avenue, New York, announces the extension of the closing date of the final contest to May 1, 1929.

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when I received them—yet, after my editing, these stories were sold to well-known publishers:

"The Demon Demonstrator" \_\_\_\_\_ Munsey's  
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 "Fortitude" \_\_\_\_\_ Breezy Stories  
 "What's Wrong With Aviation?" \_\_\_\_\_ Collier's  
 "Derelicts" (Novel) \_\_\_\_\_ Dorrance & Co.  
 "Quits" \_\_\_\_\_ Ace-High  
 "A Matter of Honor" \_\_\_\_\_ National Sportsman  
 "Honor of the Force" \_\_\_\_\_ Danger Trail  
 "A Jekyll-Hyde Experience" \_\_\_\_\_ True Story

Dozens of other stories, classed as "hopeless" by critics and rejected repeatedly by magazines, were sold after revision to Blue Book, Argosy, Adventure, Black Mask, Blade & Ledger, 10-Story Book, Wide World, Western Story, Popular, Brain Power, Flapper's Experience, and others. If you are in need of literary assistance—criticism, revision, or sales—my service, backed up by ten years' experience, will give you work the best possible chance. Write for terms, etc.

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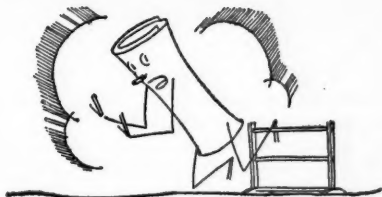
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*The Society of American Foresters*, Lenox Building, Washington, D. C., announces a first prize of \$1000 and a second of \$250 for best essays describing the present forestry situation in the United States and proposing a nationwide remedy for its solution. The money was donated by a "friend of the trees who prefers to remain anonymous." Anyone may compete. The winning papers will be published in *The Journal of Forestry*. The closing date is September 30, 1929. Length limits and other particulars may be secured from the society.

*The Harmon Foundation*, 140 Nassau Street, New York, in consultation with the Social Work Publicity Council, offers a first award of \$300, a second of \$200, and other awards of \$50 each at the discretion of the judges, for the best unpublished articles in which social work is popularly presented with a view to publication in a magazine of general circulation. Child guidance, child welfare, the public health nurse, probation, and various other fields are suggested as offering sources of potential material. The purpose is to encourage writers to prepare salable articles which will increase the general reader's appreciation of the important part social work plays in the life of America. Articles remain the property of their authors and the Foundation will make every effort to assist in placing the successful manuscripts. One or more articles may be entered by any individual or organization. Manuscripts must be type-written double-spaced on one side of sheet, and mailed flat. A pen name must be used, and neither the author's address nor any other indication of identity may appear on manuscript. An accompanying sealed envelope should bear on the outside the title of the article and pen name of the author, with an enclosure bearing the title and the real and pen name. It should also contain postage if the author wishes the manuscript returned. Manuscripts must be in the mails not later than midnight, September 15, 1929. The Foundation also offers four \$100 awards for a complete record of a well-planned and executed program covering a year's work in publicity carried on by a public or private agency engaged in social or health work. The closing date is February 1, 1930. Those interested can secure full details of the contest by addressing the Foundation as above.

*The Nitragin Company, Inc.*, 672 National Avenue, Milwaukee, Wis., offers \$200 in prizes, \$100 to \$5, for best 50 to 100-word letters on "Why I am going to ask for Nitragin by name this year." The contest is open only to farm operators' families. Closing date, May 15.

*The Eastman Kodak Company*, Rochester, N. Y., will award \$2500 in prizes, ranging from \$500 down to \$5, in a series of prize awards, details of which may be secured from the contest office of the company. Closing date, May 31, 1929.

*Home Friend Magazine*, 1411 Wyandotte Street, Kansas City, Mo., offers prizes of \$25 down to \$1 for garden improvement pictures, the first or "before" picture to be taken and in the hands of the Garden Editor by May 1, and the second or "after" picture, showing improvement made in the same garden, by August 1. Accompanying the first picture should be a description of not more than 300 words.

*The Kaleidoscope*, A National Magazine of Poetry, Dallas, Texas, offers a prize of \$10 for the best reason why "*The Kaleidoscope*" is an appropriate name for a poetry magazine. This reason should be stated in not more than four lines of verse or prose, and mailed (accompanied by a self-addressed, stamped envelope) to Contest Editor, 702 North Vernon Street, Dallas, Texas, by June 1, 1929.

*American Photography*, 428 Newbury Street, Boston 17, Mass., announces its ninth annual photographic competition, with a first prize of \$100, second of \$50, third and fourth of \$25 each, and fifth to fifteenth of \$10 each, for prints of any size or character. Closing date, June 1, 1929. Intending contestants should write for full conditions and entry blank.

*Clark Brothers Chewing Gum Company*, Pittsburgh, pays \$25 for each last line accepted for publication in an unfinished limerick contest based on Teaberry chewing gum. Blanks for entering the contest may be obtained from any Clark's chewing gum dealer.

### Notes on British Markets

*Culled in England from Many Leading Periodicals*

BY HARRIETTE M. COLLINS

*Answers*, sub-titled *The Popular Journal for Home and Train*, 5 Carmelite Street, London, E. C. 4. A long established weekly that uses short articles on an almost endless variety of subjects. All contributions must be of interest to the general public and be entertainingly written in plain, concise English. A page of "Storyettes" is conducted. One guinea (about \$5) is awarded each week for the best humorous storyette, or anecdote, published and half a crown (60 cents) paid for all others published. Contributions to this department must be written on post cards only. In reply to a query, the editor wrote recently: "Yes, I accept the right kind of article from contributors unknown to me. Send in your manuscripts and they will be carefully examined."

*Blackwood's Magazine*, William Blackwood and Sons, Ltd., 45 George Street, Edinburgh, Scotland, and 37 Paternoster Row, London, uses the highest class fiction obtainable, and articles written by authors who are unquestionable authorities on the subjects dealt with. *Blackwood's* does not offer a market to amateurs. It pays good rates.



# N. B.

Webster says that "N. B." means "take notice." It will pay you to do so in this case.

IN the late summer of 1924 I dared Edwin Baird, Editor of *Real Detective Tales*, to publish an article on handwriting analysis. As I remember it I told him that if it did not pull replies I would pay him what he otherwise would pay me for the article. At any rate the replies came in by the hundreds. I conducted that column until I was run over in March, 1925. It proved a real puller. For more than a year I wrote nothing—and then I had a handwriting feature in *Holland's*, Dallas, Texas, that brought in more than 11,000 answers. Since that time I have handled tens of thousands of handwriting analyses for *Sales Tales*, *Restaurant Management*, *Institutional Merchandising*, *True Confessions*, *True Love Affairs*, *American Business Magazine*, as well as many other popular monthlies, and one of the great newspaper syndicates.\*\*

Last year I made more than seven hundred long analyses for A. & J. readers at one dollar each. In all of these thousands upon thousands of specimens I have found that **HANDWRITING DOES ANALYZE**. It shows **YOU**—your talents, your characteristics. It gives you a chance to see yourself as you really are. Such an analysis has one virtue—it helps you know yourself, your faults and your good points, and helps you **FIND YOURSELF**. If this is worth anything to you, send only **ONE DOLLAR** before May 1, and receive a complete \$5.00 analysis. M. N. Bunker, D. S. C., Box 503, Kansas City, Mo.

\*\*See my section in *Bankers' Monthly*, *True Confessions*, *True Love Affairs*, and other magazines.

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*Betty's Magazine*, Allied Newspapers, Whitby Grove, Manchester, England, caters to the interests of girls and young women, and uses romantic and sentimental fiction.

*Boy's Own Magazine*, 4 Bouverie Street, London, E. C. 4, uses the type of fiction and fact story that appeals to the normal growing boy. All stories, articles and illustrations submitted must be original and never hitherto published, as this periodical buys all rights. British rights to stories and articles published in America were recently offered and promptly declined. As the *Boy's Own* is published by the Religious Tract Society, nothing is accepted that is not elevating and moral in tone.

*The Bystander*, Inveresk House, 346 Strand, London, W. C. 2, uses articles not exceeding 1000 words, and short stories up to 2000 words. All contributions must be brightly written and should deal with society or sports. Verse and photographs of a sports or society nature also find a place here.

*Canada*, an illustrated weekly journal for all interested in the Dominion, is published in England at the Cunard House, 26-27 Cockspur Street, London, S. W. 1, and in Montreal at 318 Laguachetiere Street, West. The following notice is given contributors: "The editor will consider articles, photographs, and communications of general interest on Canadian subjects. . . . The editor will be glad to consider contributions giving expression to views on matters of general interest affecting the political and commercial relations between the Dominion and the Mother Country. When payment is desired, the fact should be stated. Although verse is occasionally published, it is not specially desired and is not paid for. In the absence of an expressed agreement to the contrary, the copyright of all articles published in *Canada* belongs to the Canada Newspaper Company, Ltd. We are always glad to receive the loan of photographs of interesting Canadian subjects for reproduction. The originals will be carefully preserved and duly returned."

*The Canadian Gazette*, an illustrated weekly journal of information and comment upon matters of use and interest to those concerned in Canada, Canadian trade, emigration and investments, is published in London and also at 817 Castle Building, Montreal, Canada.

*Child's Own Magazine*, Fleetway House, Farringdon Street, London, E. C. 4, uses profusely illustrated very short stories, verse and articles for small children.

*The Corner Magazine*, incorporated with *All Fiction Magazine*, is published by the Amalgamated Press, Ltd., Fleetway House, Farringdon Street, London, E. C. 4, and is devoted to long and short fiction.

*Chambers Journal*, 339 High Street, Edinburgh, Scotland, and 38 Soho Square, London, W. 1, uses only the highest class of fiction and articles obtainable. It is conservative and hard to please. The amateur should not waste postage in sending manuscripts here. Everything used is polished in style and refined to the nth degree.

*The Childrens' Newspaper*, Fleetway House, Farringdon Street, London, E. C. 4, uses a great variety of material suitable for children. The publishers state: "It tells the story of what is happening all over the world in the most fascinating manner for the boys and girls of today. It is the brightest and merriest of papers. Wherever English is spoken it is known and loved. Week by week it tells of the progress of Mankind, of the wonder of Nature, of the advance of Science, and of everything that really matters." This description should guide contributors in their submission of manuscripts.

*The Cornhill Magazine*, Leonard Huxley, LL.D. editor, 50 Albermarle Street, London, W. 1, uses the best fiction that money can buy, also well-written, authoritative articles dealing with literature, science, travel, and other subjects of interest to educated persons. Only the highest class of contributions should be submitted here.

*The Countryman*, Idbury, Kingham, Oxford, England, uses practical and authoritative articles on agriculture and rural life. To be acceptable to this publication, contributions must be brief and entertainingly written.

*The Empire Review*, Macmillan and Company, Ltd., London, W. C. 2, uses well written articles by authorities on the subjects dealt with and, apparently prefers "big" names and articles signed by titled personages. While largely devoted to politics, *The Review* uses some fiction and poetry.

*The English Review*, Bedford Square, London, W. C. 1, uses up-to-date, authoritative articles on subjects of national, international, and world-wide interest; also uses some fiction and poetry, theatrical notes and book reviews, correspondence and current comment.

*The Field and Country Gentleman Newspaper*, Field Press, Ltd., Windsor House, Breems Building, London, E. C. 4, is an illustrated periodical of exclusively masculine appeal, using sports and outdoor subjects of interest to men.

*The Fortnightly Review*, Chapman and Hall, Ltd., London, uses high-class, timely, political, literary and historical articles. Space is also given to comment, new books, and correspondence.

*John O' London's Weekly*, 8-11 Southampton Street, Strand, London, W. C. 2, is a rather high-class periodical, using fiction, humor and articles dealing with subjects of national and international importance.

(To be continued next month)

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An Illinois town which has half a dozen shoe stores in the same block (*Shoe Retailer*).

A Texas druggist, inland, who does a phenomenal bathing suit business (*Drug Topics*).

An Oklahoma store which employs college boys only for its fountain (*Soda Fountain*).

A prominent furniture dealer who gives his ideas on "volume fever"; a shoe retailer who meets big-city competition by giving his community a better store, doubling his overhead, and finds it pays; a lumber dealer who believes his competitors are his best friends; a bank which has computed with decimals the pulling power of individual basic appeals.

A delight of interviewing is so to direct conversation that out of it comes, almost inevitably, the unexpected story. As it appears, the business writer pursues, gathering details.

## Literary Market Tips

### In the Trade, Technical, and Class Journal Field

*Music Trades*, a 39-year-old weekly publication, formerly published at 501 Fifth Avenue, New York, has been wholly reconstructed, given new standard size page form, and will henceforth be a monthly. Instead of containing mere news items and announcements from manufacturers, it will be "a laboratory for the development of new ideas and the re-application of old ones." Each issue will contain articles from the best authorities on Collections, Credits, Advertising, Window Displays, Newspaper Advertising, House-to-House Canvassing, Direct-Mail Selling, Budget Control, Training of Salesmen, etc. Arthur Kaye remains as editor. Its new address is 235 E. Forty-fifth Street, New York.

Several months ago *Manufacturing Confectioner*, 30 N. La Salle St., Chicago, was reported as seeking news representatives in all principal cities. Perusal of the magazine's editorial contents, however, indicates that plans for news coverage were not carried out, as no news items are being used. Editorial matter is largely technical in nature. Prudence Walker, secretary, handles all manuscripts.

*The Clothing Trade Journal*, 216 E. Forty-fifth Street, New York, Harry Simmons, editor, is a monthly magazine pertaining directly to the clothing manufacturing industries. Articles of 500 to 2000 words are desired, payment for which is made at \$6 per thousand, on publication.

*Heating, Piping, and Air Conditioning*, 1900 Prairie Avenue, Chicago, is in the market for highly technical articles, and articles dealing with the unusual and difficult points and problems in designing, installing and maintaining of heating, piping and air conditioning systems and equipment.

*Sporting Goods Illustrated* has moved from 616 S. Michigan Avenue, to City Hall Square Building, Chicago. The managing editor writes that the magazine purchases nothing on the open market.

*Southwestern Automotive Journal*, P. O. Box 1092, Dallas, Tex., a monthly magazine edited by Bryan Snyder, is a market for articles on successful Southwestern automotive retailers in the smaller towns. Payment is made on publication at 1/2 cent per word, plus a bonus for photographs.

*Gas Merchandising*, a new monthly periodical, will be issued commencing with April, by the Robbins Publications, 9 E. Thirty-eighth Street, New York. The editorial objective will be: 1—The up-building of good will between dealers and gas companies; 2—The education of dealers to sell tested and approved appliances only; and 3—The education of dealers to more scientific and modern selling methods. Gas appliances are described by the editorial department as "ranges, water heaters, room heaters, house-heating plants, gas refrigerators, incinerators, laundry dryers, etc." The usual type of stores selling such equipment are hardware, department, house-furnishings, furniture, plumbers, heating contractors, etc. The two distinct types of editorial material desired are: 1. Signed experience stories of retail merchants. Stories of cooking demonstrations (retail); details of actual window displays with photographs; suggestions for store arrangements, sales canvassing methods; contests and clever advertising schemes to get people into the store; selling gas heaters to people with garages; servicing, delivery, advertising, etc. 2. Fundamental business stories signed by the author and based on miscellaneous experiences. Articles should run from 1000 to 1500 words. In addition, a large quantity of short stuff will be used. Payment is made on publication at 1 cent a word, \$2 for photos.



## STUDENT SALES IN 1928 TOTAL \$10,000

**D**URING THE YEAR 1928 the sales of my students amounted to approximately \$10,000. This result was attained by 235 students working by mail and in resident classes for an average of four months each. The great majority had never made a sale before.

The entire range of American magazines was reached. Two first stories by different students sold to *Pictorial Review* within six weeks for a total of \$1,100. Many sales were made to the popular one-and-two-cent-a-word market, sales which good literary agents would not take the trouble to make.

One collaborator sent me a copy of *Real Detective Tales* containing a story which we worked out together. The table of contents revealed two other stories by former students of mine! In an air magazine a student recently had a novelette and three stories in one issue.

Beside these stories, three novels by students were sold. Five others were written or are being finished and, I think, will soon be sold.

During January (this is being written in February) my students sold six stories including a serial. *Five of these stories were by beginners who had not sold before working with me.*

Titles of stories and authors' names given to anyone making a bona fide request.

If you'd like to learn about my methods and fees, ask for the booklet, "How I Work With Writers," which will be sent free upon request.

## THOMAS H. UZZELL

Author of stories in *Saturday Evening Post*, etc.; former Fiction Editor of *Collier's*; author of "Narrative Technique."

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## Books to Help You Sell

Recommended by the Editors of  
The Author & Journalist

**Where and How to Sell Manuscripts**, Wm. B. McCourtie; complete market information, condensed, classified by fields, for thousands of American and British publications buying short-stories, novels, articles, books, newspaper features, greetings, photoplays, verse, photographs; for each, editor, material wanted, prices paid. This compilation is "first aid" for the writer, beginner or professional, who wants to know, "Could I sell this idea if I wrote it up?" The latest edition, thoroughly revised, is just off the press. \$3.50.

**The 36 Dramatic Situations**. A "best seller" is this analysis of Georges Polti, cataloging the plot material which life offers. Short-story writers and novelists appearing in *Saturday Evening Post*, *Cosmopolitan*, *Century*, and other foremost magazines have publicly acknowledged help received from this book. \$1.50.

**Conscious Short-Story Technique**, David Raffelock, Associate Editor of *The Author & Journalist*, and Director of the Simplified Training Course. An authority "shows the way." \$1.10.

**Plotting the Short Story**, Culpeper Chunn; gives invaluable assistance in story structure. \$1.00.

**What An Editor Wants**, A. H. Bittner, editor of *Argosy All-Story Weekly*. One of the most practical of all volumes on writing craftsmanship. \$1.10.

**Fundamentals of Fiction Writing**, Arthur Sullivan Hoffman, former editor of *Adventure* and *McClures*. Highly recommended. \$2.15.

**How to Write Stories That Sell**. Specimen chapters—Relation of Plot to the Story, Starting the Story Right, How to Use Dialogue, How to Sell Your Stories. 64 pages and cover. 30c.

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I have, also, a thorough knowledge of dramatic technique, and am at your service in this field as well. I shall be glad to show you proof of my published work.

ALBERT HERGESHEIMER

Greater Chicago Magazine

205 West Wacker Drive, Chicago, Ill.

*The Beverage Journal*, 431 S. Dearborn Street, Chicago, pays 1 cent a word for concise stories of between 500 and 1000 words on how bottlers have built up business by catering to the home trade, according to E. J. Sturtz, secretary.

R. G. Walker, publisher of *The Southern Dry Goods Merchant*, has countermanded his previous order to send editorial matter to 420 Lexington Avenue, New York. In future all material should be sent to the St. Louis office, 119 N. Seventh Street.

*Air Transportation*, 1265 Broadway, New York, pays ½ cent a word on publication for stories on aviation activities, technical articles and photographs. Walter H. Sandt, Jr., is editor.

*Aviation* is the latest addition to the McGraw-Hill Group, Tenth Avenue at Thirty-sixth Street, New York.

*Linens and Handkerchiefs* is the new name of *Linens*, published at 114 E. Thirty-second Street, New York. This publication uses interviews on merchandising subjects with owners of linen shops, or buyers for linen and handkerchief departments of large stores, preferably signed by the owner or buyer, and accompanied by pictures. Payment is made on publication at 1 cent a word for material actually used. A. D. Conger is editor.

*National Hotel Review* has removed from 119 W. Fortieth Street to 221 W. Fifty-seventh Street, New York.

*National Trade Journals, Inc.*, have moved from 101 W. Thirty-first Street to Lefcourt National Bank Building, 521 Fifth Avenue, New York. The magazines in this group are listed in the group magazine list elsewhere in this issue.

*Building Age*, 243 W. Thirty-ninth Street, New York, is anxious to receive stories telling contractors how to build and sell good houses—especially how to sell them. "We want to know how contractors are developing land; how they design and construct buildings; how they dispose of them; samples of literature used. Our journal is primarily for builders. About one free-lance writer in a thousand knows how to handle material the way we want it prepared. We prefer to have the facts sent to us in the form of a letter, together with documents, so that we can write the story in our office. The name of the writer who sends the material is attached to such stories as author and he is paid regular space rate, \$8 a page, on publication, including illustrations," writes Ernest McCullough, editor.

G. H. Hanchett, editor, *The Druggists' Circular*, 12 Gold Street, New York, writes, "*The Druggists' Circular* is not what may be called a good market for general analytical articles. About the only thing we are interested in is short paragraphs dealing with special trade building ideas, and longer stories up to 1200 words, covering successes in pushing various lines by specific stores. These longer articles, wherever possible, should be illustrated by photographs for which extra payment is made. Payment is made on publication.

*Pacific Architect* has been merged with *California Southland*, 35 Palmetto Drive, Pasadena, Calif., and its title changed to *California Arts and Architecture*.

*Architect and Builder*, 170 Roseville Avenue, Newark, N. J., states that it is distinctly a local paper, for the state of New Jersey, and offers little or no market for outside contributions.

*The Restaurant Man*, 570 Seventh Avenue, New York, Aaron Davidson, editor, reports that it is usually overstocked, as its staff supplies its needs, but occasionally it is in the market for articles of real interest to the trade that offer genuine new ideas in merchandising, service, equipment, decoration, window displays, etc. Payment is made on acceptance at ½ to 1 cent a word, photographs, \$1.50 to \$3.

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